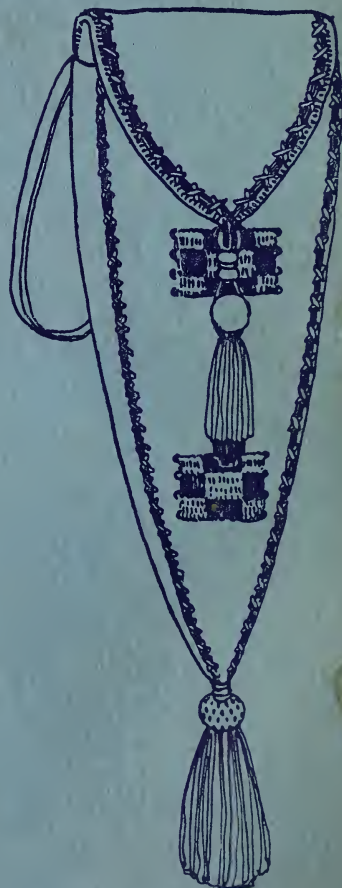
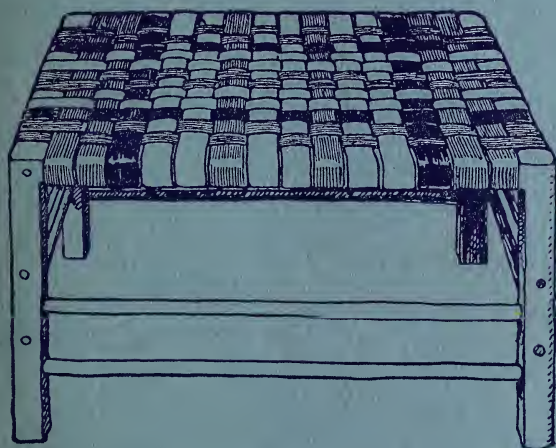


EMBROIDERED AND LACED LEATHERWORK

BY
ANN MACBETH



METHUEN & CO. LTD. LONDON

EMBROIDERED AND LACED LEATHERWORK

A HANDBOOK of suggestions and illustrations for the laced and embroidered leather articles now so much in demand among women's institutes and other bodies where simple handicrafts are practised. The author has endeavoured to illustrate work in which no large outfit of tools nor great technical skill are necessary, and to give to the work artistic style which is too often lacking in these productions.

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**EMBROIDERED AND LACED
LEATHER WORK**

BY THE SAME AUTHOR
THE PLAYWORK BOOK
SCHOOL AND FIRESIDE CRAFTS
(With May Spence)

EMBROIDERED AND LACED LEATHER WORK

BY
ANN MACBETH

WITH 140 ILLUSTRATIONS

THIRD EDITION



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INTRODUCTION

IT is truly said that "there's nothing like leather," and because it is so *unlike* all the woven materials which are used in the handiwork of the average woman, I have drawn out these suggestions and designs to help those who are interested in working in this very beautiful material. I have also aimed at such applications of the work as will demand no previous technical instruction—no knowledge of drawing or training in design—and no expensive materials are introduced—so that the many bodies of women who are taking up such handicrafts as this may feel that it is entirely within their power to achieve an artistic result without making mere mechanical copies of things already seen. I have left out entirely any reference to embossed and modelled leather, both on account of its expense and because, to do it well, a very thorough knowledge of drawing and applied design is necessary, and because, to carry it through successfully, a book-binder's outfit and skill are generally needed.

Therefore if this little book should fall into the hands of the expert worker in leather, she must bear in mind that the suggestions are not meant for her, but for those, who in Women's Institutes, Girls' Clubs, Young Women's Christian Associations, Continuation and other Secondary Schools, have neither the time nor the opportunity to practise the craft in its more accomplished forms. It is meant to help the uninstructed to realize what artistic results can be got by simple means.

One thing I would plead for, above all others, in this work, is that each worker, having learned how to handle successfully her simple tools with the most earnest and devoted care, should strive with equal earnestness and devotion to think, and to think and persistently think for herself about it; not to depend upon the thoughts and ideas of teachers and others,

but to make her own shapes and patterns and decorative devices in whatever simple ways she can. Every normal man or woman can use their intelligence in this way if they have the interest and the will to do it. We are, on the whole, a very lazy generation about thinking for ourselves; we are too much the product of education through books, and not through the practical doing of sheer necessity. Genius, so-called, is not, by any means, eternal patience, if by that we merely stand and wait; it is the result of a strenuous and persistent working in our minds, of setting our whole souls to work to achieve a thing, a praying without ceasing till the desired result is attained. Genius is also a persistent courage and confidence and faith in our own inward light, which is the creative power within us, and we rarely set to work in this way without achieving some encouraging result, though it may not always be the one we set out to find. It is a poor excuse for anyone to say, in face of a difficulty, "But I am not a genius," rather, rise up and try to be one. I would urge, therefore, on those who control classes in this or any other form of handicraft, that after directing pupils in the use of their tools, and explaining preliminary "whys" and "wherefores," they leave the workers as far as is possible to plan for themselves the shapes and constructive decoration. This will enable them to think in their material and gives them far more independence when left to themselves.

Another thing which should be earnestly recommended to workers and teachers in handicrafts is to observe and give careful consideration to the prices at which handiwork is sold on the market. The many industrious workers in Women's Institutes are particularly guilty of want of thought in this matter, partly because they entirely forget that work done in leisure time ought to count as work done in working time, and they too often charge so low a price that it barely covers the cost of materials; and partly because they do not realize that the rate of pay for hand-made articles is quite a different thing from that for machine-made articles. They also should bear in mind that an artistically made thing cannot often be hurried or turned out in vast quantities, and therefore its quality of "uniqueness" and the personality of a clever worker in its construction gives it also an added economic value.

It would be an interesting thing if various rural Women's Institutes, or similar workers, could take up in different localities certain different types of articles and specialize in these—get a good name for them and bring about a demand on the market for them—just as in old days Buckingham and Bedfordshire became famous for lace, and Dorset for smocks. At the present time it is more usual for different places to be celebrated for certain sweetmeats or cakes than for any local handicraft done by its women.

To suggest all the applications and directions to which the worker in simply made leather articles may turn is impossible and unnecessary, but the writer hopes that this little book may set clever workers' brains moving in various ways, and that many unexpected and excellent achievements may result from it. The tools and materials used in the work illustrated in the diagrams are as few as can be. A good punch plier first and foremost; a punch for press studs; sharp, long scissors; large chenille needles, and a ruler, are the only tools used. For stitching, the possibilities are endless. There is no limit to what might be used, so long as the result is, first, suited to its purpose, and second, pleasing to look at. In general, however, the work has been done with the thick makes of artificial knitting silk of the duller and more woolly sorts. Real silk is excellent for strength, but many workers' hands are roughened with household work and cannot handle it well. The thick cotton threads made by Clark & Co., Paisley, are also admirable.

The various kinds of inexpensive leather are sold by many firms nowadays, and patterns can be got from all of those who advertise in "Home and Country" and similar magazines.

It is a good thing for the teacher of any class in leather work of this kind to look round the drapers' shops in any big town for narrow braids and pipings of out-of-date varieties and buy up full cards at wholesale prices; all sorts of beautiful embroidered and crocheted buttons too can be got at times very cheaply, and introduced as trimmings to the work. Beautiful old-fashioned metallic braids and bindings, and narrow ribbons can all play their part in decorating leather.

It is not nearly sufficiently realized that fitness in the construction

of any piece of work for its ultimate use is one of the best means towards artistic quality, and when you can make the actual construction at the same time a suitable decoration you will rarely need any superfluous or added ornament.

As a last word, let me repeat that in planning and cutting and making up any article of leather, however small, the worker must, above all things, be most accurate and careful—too much care cannot be given to this in making and planning patterns. In this, more perhaps than in most handicrafts, holds good the law, “whatsoever thy hand findeth to do, do it with thy might,” even down to the smallest button or trimming.

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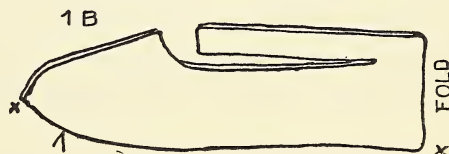
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EMBROIDERED AND LACED LEATHER WORK

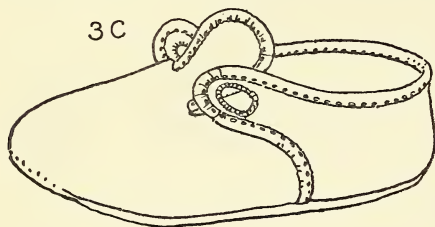
No. 1. BABY'S SHOES

These are to be cut in any heavy gloving leather, or a good quality of washing chamois. The best plan, if you have no pattern, is to outline carefully the sole of the child's foot, as in 1 A. Then, marking the extreme points of the heel and toe, measure the outline by carefully laying a thread along it. Now, allowing about $\frac{1}{2}$ -inch extra for easing in the upper portion



at the toe, draw Fig. 1 B on stiff, brown paper, doubled, so that the fold comes up the heel. If the leather is thin, both soles and uppers may be pasted down on thin flannel or other material before making up. Now take the fold at the heel of the upper portion, and with a strong thread of Fil d'Écosse (No. 18), or other cotton of suitable thickness and colour, begin to stitch the sole and upper together with a small stitch like fine tacking, taking care to watch both sides of the seam all the time, and to push the needle straight through from front to back with the greatest care, to keep stitches straight and even. When you come to the point marked Λ on Fig. 1 B, curve the sole sharply over the left forefinger so that the upper portion takes a wider

front portion must be eased in at the toe for about 1 inch on either side of the extreme point—in order to make the toe rounded and roomy. The holes for the tie or latchet may be neatly stitched round, if need be, with



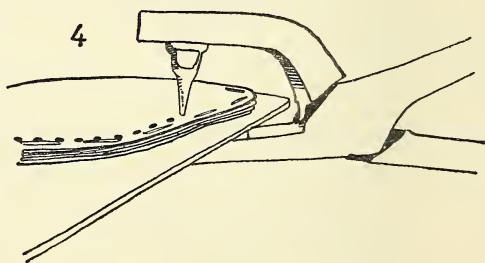
buttonholing. Any superfluous overlapping of the fronts may be cut away after they have been neatly stitched to the backs at the dotted lines—the back portion being outside. The ends of the back with lace holes should almost meet above the instep when on the child's foot.

Cords or ribbons may be used for ties through the lace holes. These slippers should be lined if they are of thin leather.

No. 4. PUNCHING, EDGING, BINDING AND SEAMING

It is perhaps best, at this point, to give a few directions as to punching leather, as many beginners are extremely unfortunate with early efforts, for lack of care and foresight. When two pieces of leather are to be laced or seamed together they must first be set carefully together, edge to edge, for punching; with the dressed sides of leather face to face. After laying

them exactly into place, take a strong needle with tacking thread and tack them together with long stitches very close to the edge, so that the punch holes may be inside of the tacking threads. As many as six pieces of similar shape may be fixed together thus and all may be tacked into one block and



punched at one time, so long as the leather is not too thick. Now punch very regularly and neatly, about $\frac{1}{4}$ -inch in from the cut edge, taking the greatest care to keep an even line of holes, and to make the latter equidistant: usually four or five holes to the inch is a good arrangement, unless the article is very small. It is a good plan to first mark a line for the holes

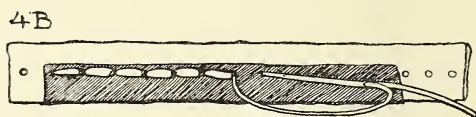
on the undressed side of the leather with a pencil. The worker must lay a piece of thick cardboard underneath the leather so that the punch bites into this, instead of being blunted by biting on to the metal underneath. If making a hat with each side of its sections alike, it is wise to make a distinguishing mark, or an extra hole at one side when punching it, so that the worker knows that all these marked sides must be fixed together. It is difficult to be quite sure of the sides tallying if this is not done, and it saves much time and confusion. As a rule workers are inclined to use rather too large a point or "bit" when punching such things as hats and bags, and their work in consequence suffers from a lack of steadiness and firmness and soon loses its shape. No. 2 and No. 3 bits are very much the most useful for embroidered leather work, the large points are more suitable for lacing with leather thongs. Thongs should be marked on fairly thin, strong leather with a ruler, and cut with long and very sharp scissors, taking care to make no careless hacks or short cuts. Ends of thongs may be joined with strong paste, or firmly but carefully joined with stitching.

A punch bit may be had that will make a slit hole instead of a round hole for the lacing.

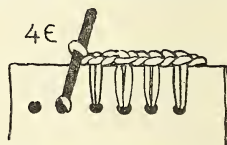
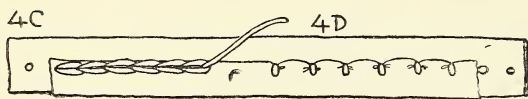
When embroidering hats with silk or other threads and braids, great variety can be got by laying contrasting strands, braids, or laces underneath the stitches, and this serves an excellent purpose in stiffening and making firm the seams and hems. The worker should use her ingenuity and intelligence in this matter, as in leather work the whole decoration and interest of the work lies in clever and artistic enhancement of the structural lines. If this is well done no other decoration should be necessary.

Eyelet holes and press studs both require a special punch, after the ordinary one has been used to make the preliminary holes. The one for eyelets is simple and explains itself, having a projecting nipple which fits into a depression and flattens out the metal ring for the eyelet. The punch for press studs has two or three movable parts, both the upper and lower arms requiring different pieces. The "button" portion of the stud and the recessed portion each require two parts, one inserted below the leather and one above. The upper, or recessed portion, requires a much larger hole punched into the leather than does the "button" portion.

After the edges are punched regularly they require some decorative binding or stitching, and in this lies most of the constructive decoration which gives charm to the work. Here we may introduce colour and richness by using braids beneath the stitching, or strips of leather or strands of

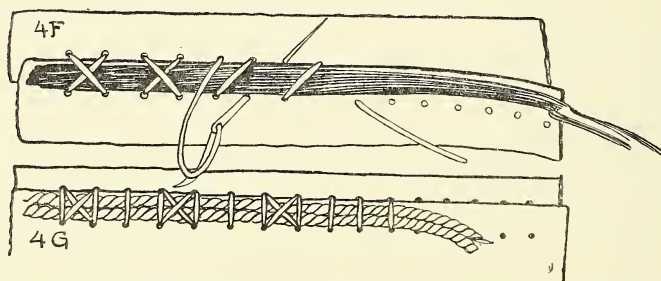


threads in contrasting colours (4A). We may also treat the work in a more barbaric but less substantial method by lacing it with thin thongs of suède, or, if thick leather is used for the article, it may be laced with a stronger, harder thong, either simply crossed over the edge, or button-stitched.



Then again a binding of ribbon or braid may be laid over the edge and fixed on with a back stitch or a chain stitch into each hole (4 B, C and D).

The crochet hook also may be brought into use, and is very convenient



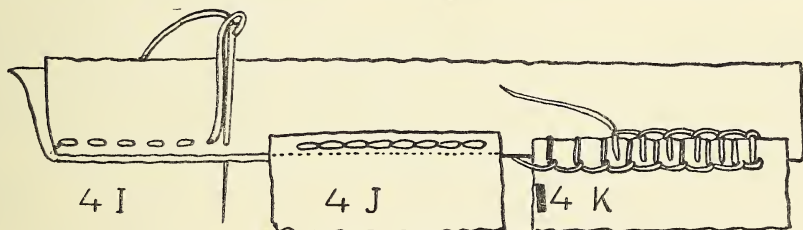
in that it does away with the need for knots or fastening off of threads (4 E). It can be used exactly as it is used in the binding of blankets. Seams as well as edges may be equally varied and beautified with decorative stitches and underlying strands. If the sections to be seamed together are to lie flat and be very firm, it is necessary to overlap the edges as in 4 F

and 4 G, each edge just touching a row of punch holes. The more thick and solid the underlying strand or strapping of seams, the more firm does it make the work.

If a seam is to be made flexible and soft, it is best to let the two edges just meet, with no overlap, and for this purpose each edge is best stitched with buttonhole stitch, catching up the edge of the first side as the second is stitched.



The seams for gloving leathers are also various, and are not punched. The simplest consists of the so-called "running stitch," though in this instance it must on no account be "run," but must be carefully done by pushing the needle directly from front to back through the double

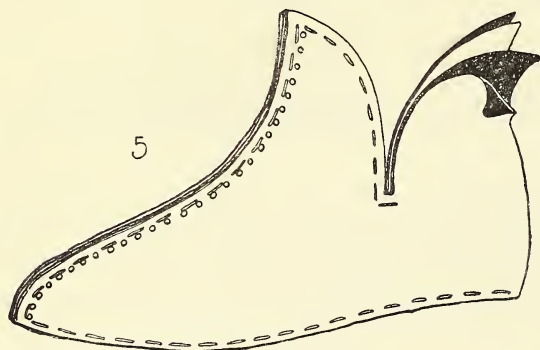


material and back again, so that the two sides look alike (I). Overlapping edges may be back-stitched (J), or a close but not too tight button-stitch may be applied to either "overlapping" or "edge-to-edge" seams (K). In the former case the buttonhole stitches must be set wider apart, and after one side is done the position of the work is reversed, and alternate stitches set between the first row, so that the buttonholed edge appears at each side of the seam.

No. 5. BOOTE

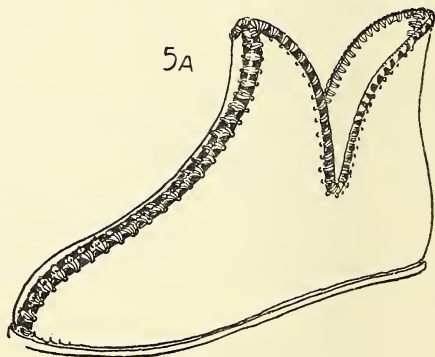
This is a particularly comfortable and becoming piece of footgear, and may be used either with a bedroom-slipper sole, or with a heavy leather sole such as is sold, ready punched for working, at Messrs. Woolworth's stores, or

it can be done to order by any cobbler, since the preparation of sole-leather is somewhat heavy work for the average woman's hands. The four sides for the pair of shoes must be paired face to face and tacked together as in 5,



cutting the line where it is fixed to the sole at least a $\frac{1}{2}$ inch larger than the line of the sole, so that a portion is left for easing into the toe, as in the baby's shoe (No. 1). If a specially warm bootee is wanted, the leathers may be pasted on to warm material after the punching is done, or a padded silk lining may be put in. This is made

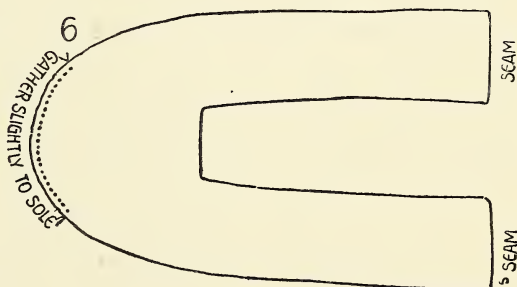
by using a sheet of cotton wadding cut exactly the same size as the leather sides. The wadding must be laid on to silk cut to allow turnings. Tack down these turnings most carefully to the right shape, and then quilt on the right side of the silk. After this, the padding may be pasted into place and the sides fastened to the sole, starting the stitching of each side at the back of the heel. Turn the lower edge of the sides to the inside of the shoe, taking care to ease in the extra length of the sides for about 1 inch on either side of the toe. Now lay a braid, or binding, or strap of a contrasting colour along the punched edge and commence to stitch up the right side of the front seam, using a thick thread of cotton or artificial silk. (The duller varieties of the latter are best to use and do not slip so easily as the more glossy kinds.) If using cotton, Clark's floss thread is excellent. Take at least two buttonhole stitches into each



punch-hole. Go right round the punched edge of the right side of the shoe and continue up the left side of the back seam, at the same time catching up the opposite stitches of the right side. If a padded lining is used, it must, of course, be carefully caught in at each stitch. This is one of the easiest and most comfortable shoes to make, and it is particularly becoming to broad, short feet, as it gives an appearance of length and slimness. They are much warmer than most slippers of this kind, as they fit close round the ankles. They look well with a narrow edge of fur round the edges.

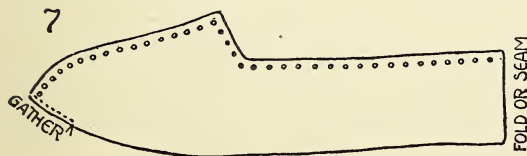
No. 6. SLIPPER

The illustrated pattern is cut in one piece, but the front portion may be cut separately and in various shapes—as suggested in 8, 9 and 10—in which case the back and sides may be cut in one long strip. The dotted line round the toe portion shows where the material is to be slightly eased or gathered into the sole. This is in order to give plenty of room for the toes.



No. 7. SLIPPER

This pattern is on the plan of the bootee (No. 5), though it can be cut all in one piece if need be. Note the marks for gathering in to the sole at the toe.

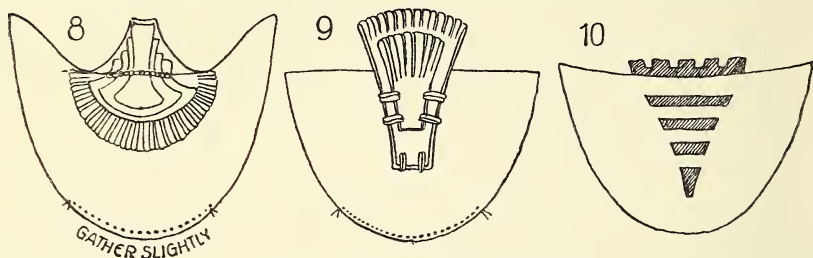


Nos. 8 and 9 are suggestions for decorations for the toes of slippers, and consist of

successive pieces of differently coloured leather. In No. 8 the semi-

circular piece underneath is neatly and finely fringed, and the other little tongues stitched on the top of this, each succeeding one smaller than the other, so that the different colours are seen below each edge.

No. 9 is of two doubled wedge-shaped pieces fringed finely at the fold

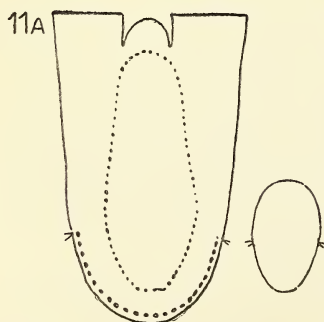


and stitched into place with large firm stitches in harmonious colours.

No. 10 shows the toe of a slipper which has been pierced to show another colour which is pasted on behind. This may be put on either in leather, or in silk or other material, but the backing must be cut to exactly the same outside measurements as the outside portion, otherwise it will be liable to curl away and loosen with use.

No. 11. MOCCASINS

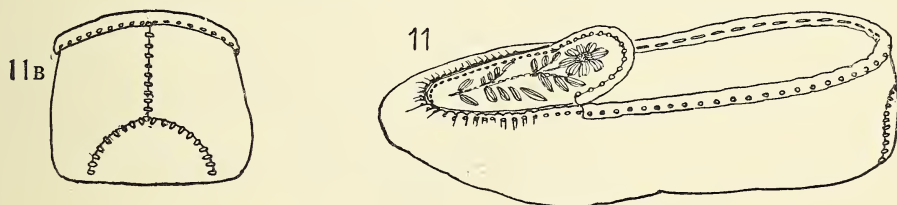
It is impossible to give here all the varieties of this shape, and for the sake of clearness we have used the simplest. This shoe is not at all an



easy one to make neatly, and though large quantities of them are made in this country now, it is rare to see one made with any approach to the beauty and skill of the real Canadian moccasins. These latter are always made with extremely flexible leather, of whatever kind it be, and the gathering is fine and extremely regularly and smoothly laid on to the instep-piece. To make a shape, set your paper under the foot and draw the shape of the

sole, keeping both sides approximately symmetrical. Now draw another line about 1 inch out from the toe all round the front portion of the foot,

and draw a straight line, from the end of the curve round the front of the foot to a line drawn about 1 inch back of the heel, and mark as in the pattern 11 A, a tiny semicircle with its base exactly the width of the heel. This is to act as a lappet over the heel portion 11 B. Cut an oval or egg-shaped piece of leather to lie about $\frac{1}{2}$ -inch in from the outline of the sole, and to reach up to the instep, 11A. Round the lower half of this the sole portion is to be finely gathered in, with regular gathering stitches, not too tightly pulled up, so that the toepiece may lie flat and evenly between the gathers. Continue stitching in the toepiece for a short distance beyond

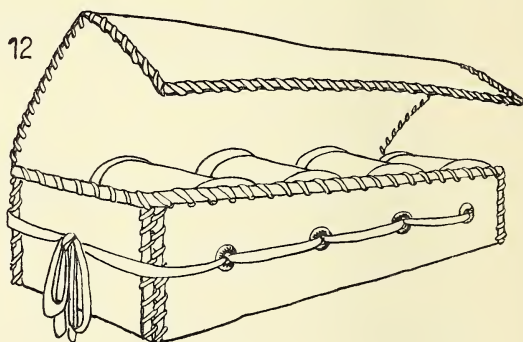
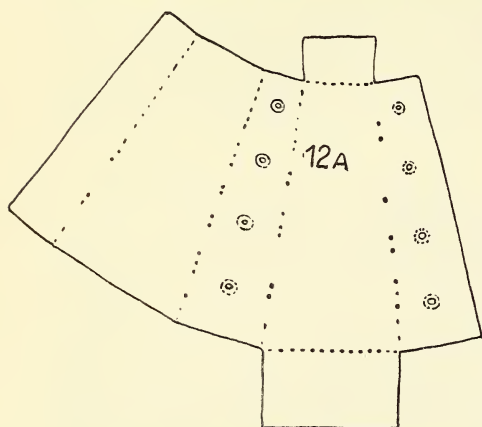


the gathered portion, so that the loose "tongue" may be about one-third of the length of the toepiece. Now bind or embroider the free edges of the toepiece and the ankle and the back of the shoe. The back seam and the lappet must be neatly and inconspicuously hemmed over. The toepiece may be embroidered with raffia, beads, silk, or cotton, or applications of other colours of leather; fur may be laid round the ankle of the shoe, or a pendant fringe of leather may hang all round; there are, in fact, many variations in the treatment of it. As these shoes are inclined to be chilly under foot it is well to line them with fur or flannel. In the Canadian ones the lining is always made with separate gathers, but it is very difficult to put this in so evenly as the Indian workers do it.

No. 12. A BOBBIN-CASE

This must be planned to fit the reels, two large and two small, or three graded pairs, so that the shape must be cut out first in stiff brown paper, very accurately; having every angle carefully fitted so that the bobbins lie closely and firmly in place. It is well to cut the bottom section (marked A in the diagram), in stiff cardboard, and paste this into place on the inside

of the leather in order to keep the row of reels more steady. Now, after marking on the paper pattern exactly where the holes in the reels touch the upright sides of the case, get an eyelet punch and insert "eyelets" along both sides of the leather. After this, punch lacing holes all round the case with a No. 1 or 2 punch-bit, punching both edges of the corner seams at once so that the holes tally exactly. After this a thin strap of a



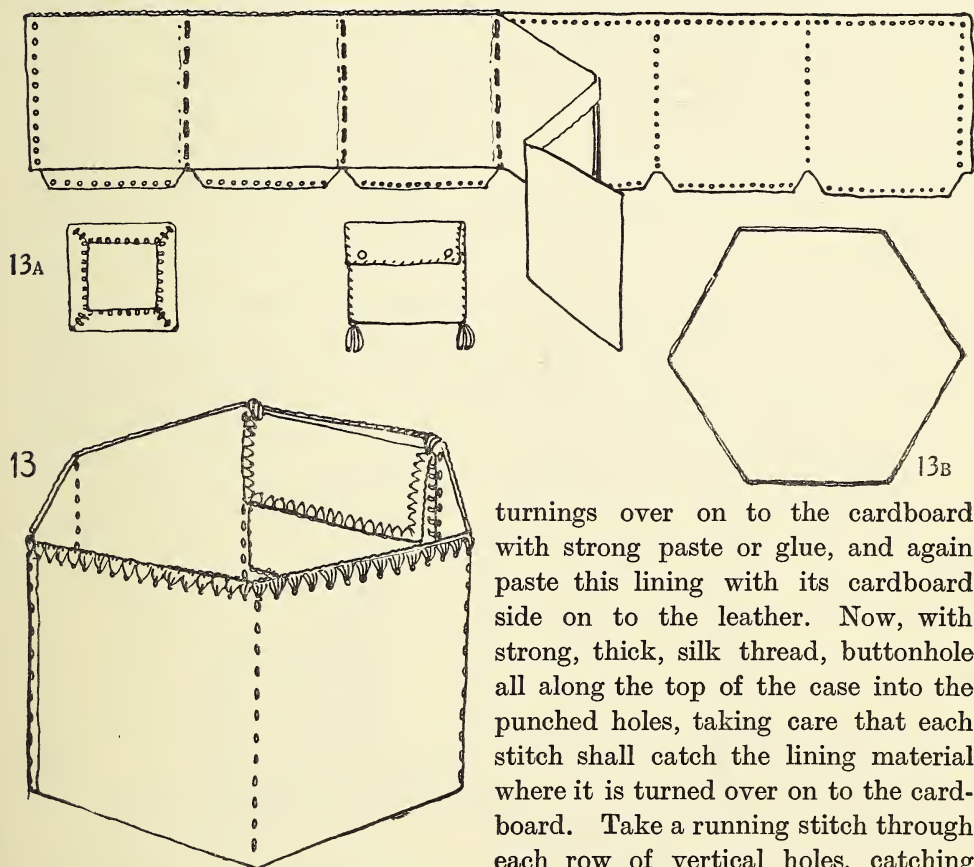
contrasting colour of leather may be laid along each edge. A braid or strand of coloured silks sufficiently thick to fill in the space between the holes and the edge under the lacing or stitching may be used if preferred.

The example illustrated was laced over with thin silk braid such as our great-grandmothers used for braiding designs on their dresses, but thick silk or a fine thong of leather do equally well. For this bobbin-case it is necessary to use a very stiff leather.

No. 13. A FOLDING WORK-BOX

For this we first cut out six equal sides in stiff millboard, about 4 or 5 inches square, as required. These must be absolutely accurately and evenly cut. Now lay these in an even line on the piece of leather about $\frac{1}{4}$ inch apart, and carefully mark round each with the sharp point of the scissors. Next punch holes (about four to the inch) up each of the narrow spaces between the squares and round the top on the two sides of the seam. A projecting flap of about $\frac{3}{4}$ of an inch must be left along the bottom

making an angular notch the depth of the flap under every vertical row of holes. Now lay all the pieces of cardboard about $\frac{1}{8}$ inch apart on to the wrong side of a piece of silk or other firm but thin material for lining. Cut this material with at least 1 inch turning all round, and paste these



both leather and lining together between the cardboards.

The lower flap must now be punched between the notches, not quite so closely as round the top, and into these holes a draw string is run, of silk cord, to match the button-stitching.

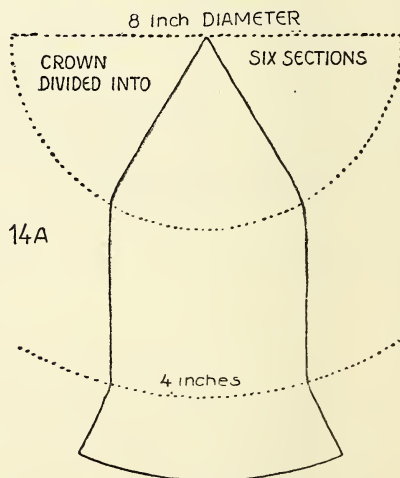
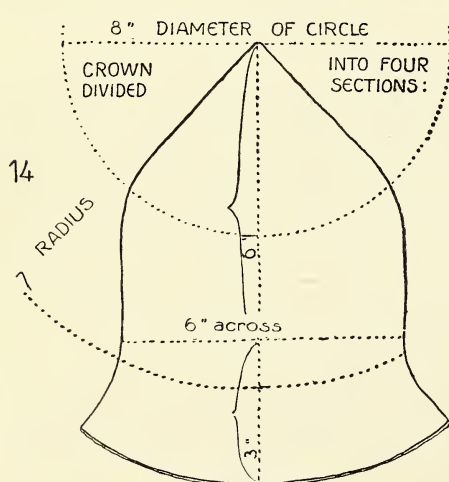
To make the bottom of the box, cut a hexagon in leather, with its six

sides exactly the same width as the sidepieces of the box, cut the same shape in cardboard, and cover this with lining also, and after punching the leather, button-stitch both lining and leather together.

It is a good thing to attach the bottom of the box, by a cord, from the top of the sides, so that when the bottom is taken out it may not go astray. A little leather pocket, and a hanging pincushion, made of leather and the lining material, may be hung from two of the side panels, if desired, and a bag made of the lining material can also be attached, to hold reels and other things. This makes a very convenient case for travelling. If it is made with a lid with a deep flap all round, it is an excellent collar-box. It can also be made larger and much deeper in proportion, and used as a waste-paper box.

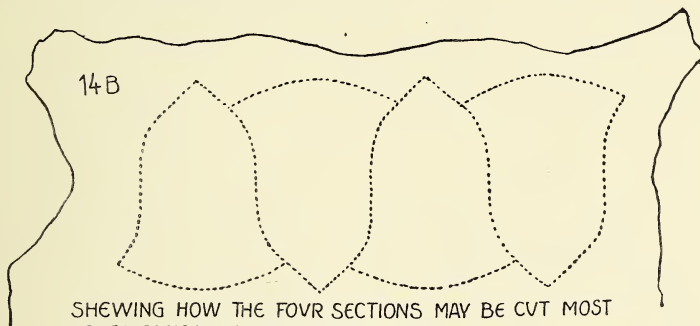
No. 14. A FOUR-SECTIONED HAT

This is one of the easiest hats to make, and at the same time one of the most useful, as it folds up quite flat when not in use. To make the shape,



take first the measurements round the head where the line of the brim comes. We will assume for convenience that this is 24 inches, and that the height of the hat from brim to crown is 9 inches, these are at present approximately normal proportions. Take a pair of compasses, and setting their

points 4 inches apart, draw a circle on brown paper, with a diameter of 8 inches. This gives approximately the top of the crown. Now extend the

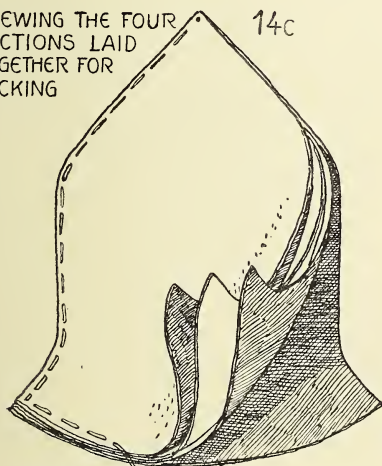


SHEWING HOW THE FOUR SECTIONS MAY BE CUT MOST ECONOMICALLY OUT OF THE SKIN:

compasses to 7 inches, which gives about the depth of the crown, and again draw a circle.

SHEWING THE FOUR SECTIONS LAID TOGETHER FOR TACKING

14C



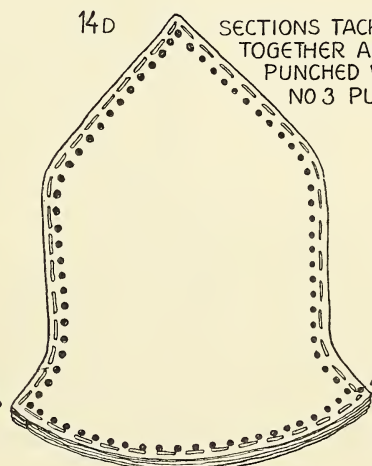
DRESSED SURFACES FACING IN PAIRS

14E



14D

SECTIONS TACKED TOGETHER AND PUNCHED WITH NO 3 PUNCH-BIT



EXTRA HOLE TO SERVE AS GUIDE TO PAIRING FOR THE SEAMS.

1/4 SECTION OF BRIM LINING:

A third circle must be drawn at 9 inches radius. Now quarter your inner circle, and draw a vertical line from the apex of one of the triangles

right through the three circles for a depth of 9 inches. Draw parallel vertical lines from the outer angles of the base of the triangle to the 7-inch circle. This should give a space on each side of the centre line of 3 inches. Then from the 7-inch to the 9-inch radius take a slight curve outward, the curve cutting the outer circle at a right angle. Curve away also the angle at the inner circle and you have a shape as in diagram 14.

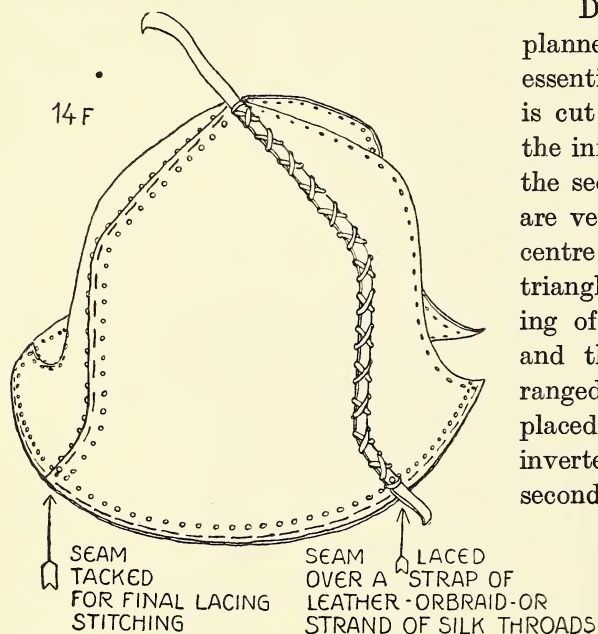


Diagram 14 A shows the hat planned for six sections. The essential point is that the shape is cut so that the lines between the inner circle of the crown and the second circle of 7-inch radius are vertical, and parallel with the centre line which bisects the triangle of the crown. The curving of the angles at the 4-inch and the 7-inch radius is so arranged that when the pattern is placed on the skin, it may be inverted and the edge of the second outline be set to fit into

that of the first one, and so on; this makes for economy in cutting, so long as the

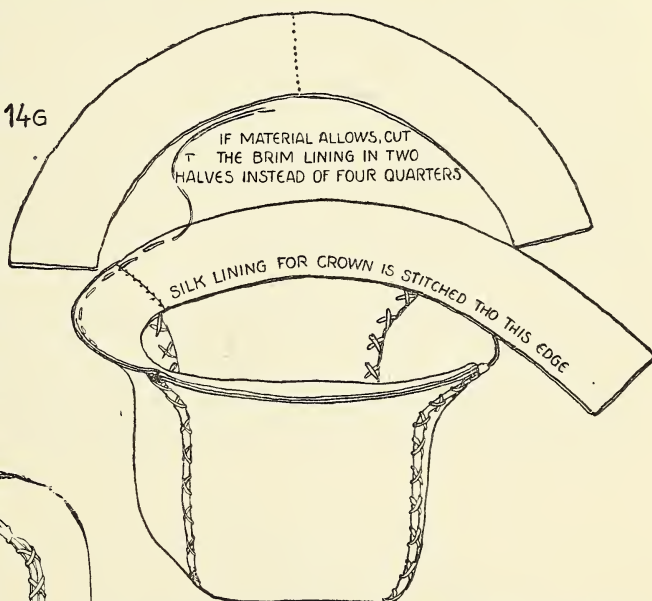
consistency and surface of the skin permits of it. This hat should be cut out of the thicker portions of the skin, so that each section should be of about the same thickness and pliability. 14 B shows the four sections planned out on the skin.

Now, having cut out the four sections, lay them in pairs with velvet sides facing, and tack the whole four into a block, taking the tacking stitches within $\frac{1}{8}$ -inch of the edge. Inside this punch the holes very regularly, and at an even distance of $\frac{1}{4}$ to $\frac{1}{3}$ of an inch from the edge. At one of the lower corners punch an extra hole, to show that all the four sides so marked

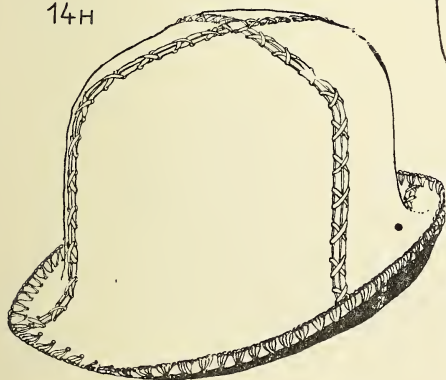
must be seamed together. This will save much time in counting holes to get the two sides of the seams to tally.

Now cut the lining for the brim from a skin of the same or a contrasting colour, marking it from the outer curve of the brim to the 7-inch circle. If the material permits the brim may be cut in two instead of four sections, and this will save 14G making seams at every quarter of the brim.

To seam the hat together, start at the middle of the crown, and lay the edges of the two sections overlapping each other. In



14H



the illustration a leather strap is laid under the stitching; but braid or a thick strand of threads may be used equally easily. It is perhaps easier if the two edges are tacked into position first. Use a cross-stitch, working down and up the seam again. The strap or

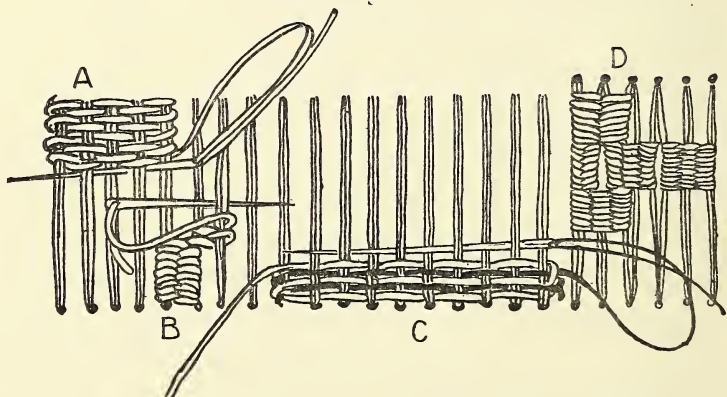
strand must be cut long enough to go up one seam and down the other. The stitching of the seams may be varied; the cross-stitch is perhaps the simplest and quickest.

When the four seams are done tack on the lining of the brim. This need not be punched unless it is very thick leather, in which case simply punch through the holes on the outer side of the brim after the lining is in

place. Seams in the lining are best stitched with fish-bone stitch. After all the seams are finished, the binding of the brim must be done. Here again the underlying strap or strand must be used. Sometimes a different one may be used on the under side of the brim from that on the top. The best stitch for the edge is buttonhole stitch, but a cross-stitch may be used instead. Elaborations at the edge of the brim may be made, two rows of wool chenille give a pretty, furry effect, or a very narrow edge of fur might look well, but the worker must bear in mind that whatever is used must stand rain. 14H shows the hat completed; a silk lining must be run on to the edge of the brim lining, and gathered up under the crown. The hat may be further ornamented with rosettes of fringed leather, or if suitable a small bunch of larch cones or some such trimming looks very well.

No. 15. NEEDLEWEAVING AS DECORATION FOR LEATHER

This is one of the most effective and suitable decorations for leather, since it can be worked entirely on a warp of stitches *above* the surface of the leather. Leather will not stand close masses of stitching upon its sur-



face. The warp must be made of long stitches of double thread between two opposite sets of punch holes, and as it is important that these holes be absolutely opposite and equally spaced, it is well to rule lines on the leather across the border to be covered, with a sharp tool before punching.

Use a double thread for the warp so that, if need be, the two threads can be separated into different blocks of weaving. This obviates too many wide holes between the blocks.

The method of working is simple, and is merely elaborated darning: threads must be fastened off and started by running the needle down inside a column of the weft, along the warp thread and cutting off the thread where it emerges again.

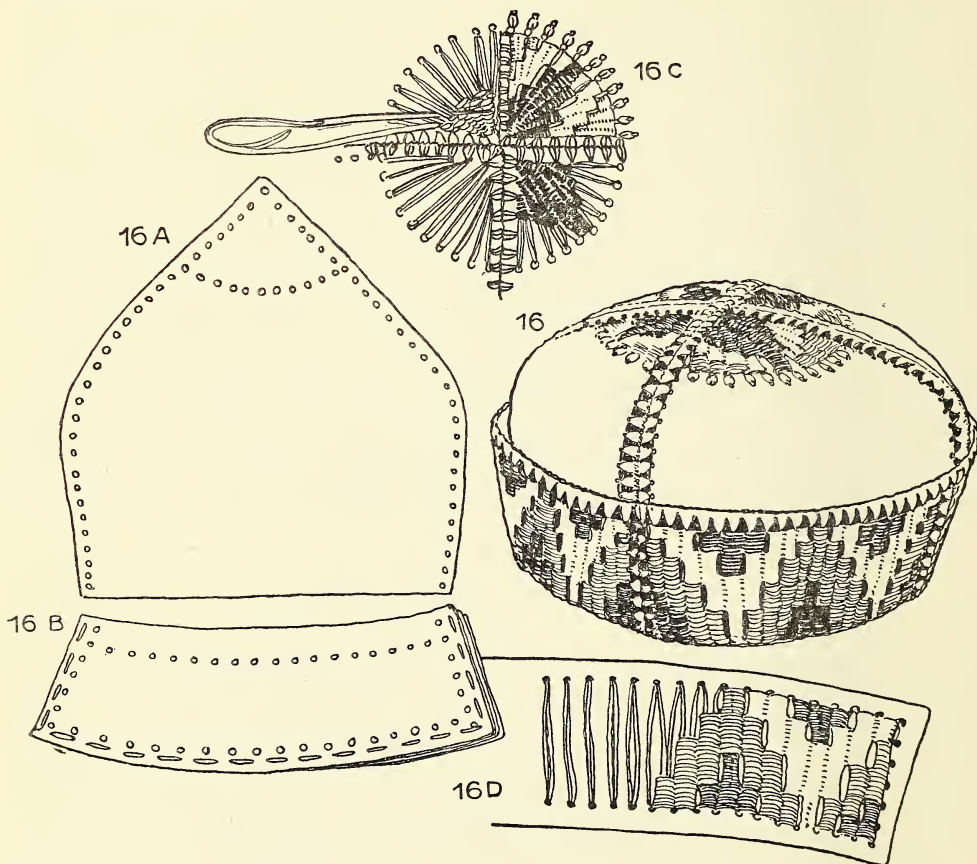
To start the first thread lay it along a warp thread and work over it. Fig. 15 shows various stitches, one over five warp threads in a solid square, another working on two warps for a certain distance and then dropping one thread and taking up another, so as to form a diagonal series of "steps." The next is worked with two needles alternately, running in different colours of thread. Care must be taken to see that the two threads interlock at each end of the line of stitches, in order to hold firmly into place. The next figure shows the pairs of warp stitches separated in places to make little holes between. A pretty effect can be got by weaving large surfaces in this way, planning little groups of four holes close together at intervals in the weaving.

No. 16. AN EMBROIDERED HAT

Another hat in four sections. The method of seaming is as in No. 14, but here the brim is made separately. The crown is embroidered with needleweaving in which the warp threads radiate from the four or five punch-holes nearest the centre of the crown. When starting the weaving begin at the centre of the crown and divide the warp stitches at first into two groups and make a stitch over each group till the stitches grow wider, when they may be sub-divided into more weft stitches as they radiate outwards. The outer edge of the centre is finished with a "petal-stitch" from each punch-hole.

The brim is entirely covered with needleweaving. When the needlework is finished, run the lower edge of the brim to the lower edge of the crown with strong, even, running stitches, and turn in the edges under a silk lining.

The upper edge of the brim is buttonholed over a strand of silks. Dull, artificial silks are used for this hat.

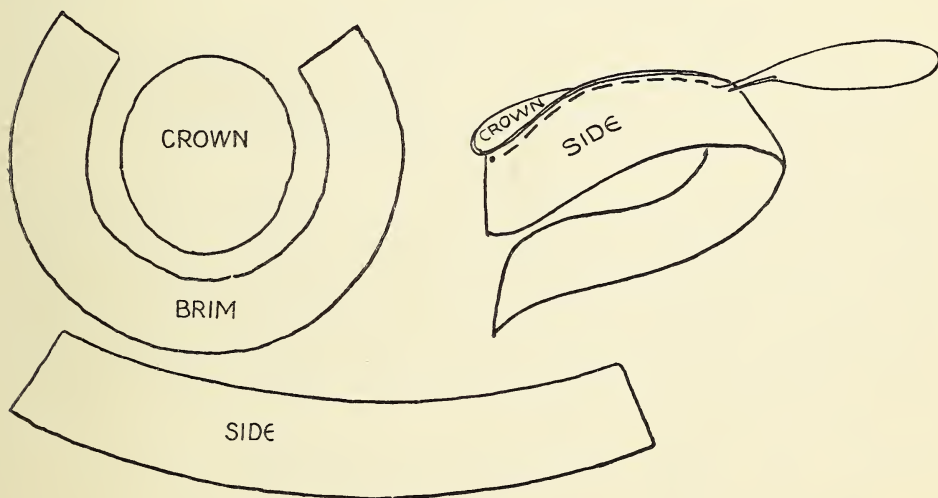


No. 17. A HAT WITH A WIDE BRIM

This hat is more difficult to plan than No. 14 or No. 16, and needs more care in the punching. The oval crown must be about the same in circumference as the girth of the head where the brim is fixed in. Take this measurement, and along a piece of string of the exact length draw a slightly curving line. Then about $4\frac{1}{2}$ inches below this lay the string again—

following the exact curve of the first line—but making the second line about an inch or $1\frac{1}{2}$ inch longer. This gives the side piece round the head. The curve of the brim must measure exactly the same in length as the lower edge of the side piece, but the amount of curve given to this is the difficult thing to determine. Roughly speaking, if you take the measure of the girth of the head as threequarters of a circle, it will give about the right section for the brim, which must be considerably less than a full circle in order to make it turn up properly. The outer radius of this circle should

17

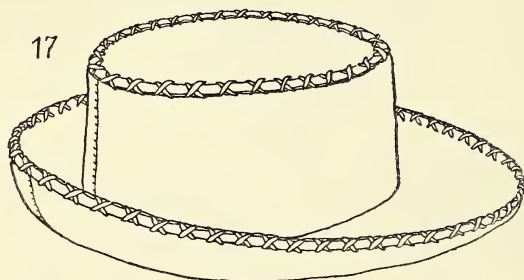


be drawn about $3\frac{1}{2}$ inches outside the radius of the inner one. Two such brims must be cut, the under one may be of a contrasting colour from the outside of the hat.

The side must be carefully and closely tacked round the crown before punching the holes about $\frac{1}{4}$ inch in from the edge. See that there is enough extra length in the side piece for the ends to overlap about $\frac{1}{2}$ inch. After punching, undo the tacking threads and lay the edges of the crown *outside* those of the sides and proceed to seam them together, laying under the stitches some contrasting strap or braid. Two button-stitches into every

hole makes, perhaps, the firmest seam, but various decorative arrangements are possible.

The upper and the under brim must now be tacked together and punched, and finished with a decorated edge. Hem down the overlapping end of the side piece as finely and invisibly as possible and do the same with the two brim sections, and tack them into place on the head-

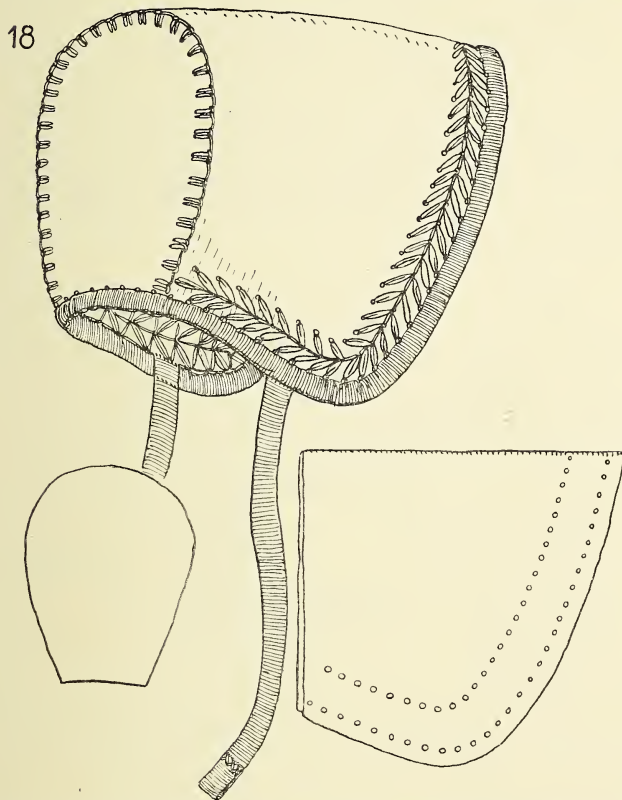


piece till the hat has been tried on. The outer curve of the brim may be steadied and made tighter by gently pulling the ends of the strapping under the embroidered edge before its ends are cut and tucked out of sight between the brim and its lining. If the hat fits correctly after tacking it, it may be ironed with a fairly cool iron, using a cloth between the leather and the iron. After this, stitch firmly together and line the hat with soft silk.

No. 18. A BABY'S BONNET

This is planned for washing suède in white or cream, but can equally well be made in a fairly thin quality of Persian velvet. The back portion should measure in height about two-thirds of the width of the front portion, but it will be necessary to cut a pattern in calico and try it on first to get a good fit. The straight line of the front part must exactly fit, without gathers, to the curve round the back part. The back should be set with its edge overlapping the front, and tacked into position. Then with a coloured thread of Clark's floss, or coton à broder, buttonhole stitch it in regular pairs all round. The pattern of olive branch should be marked out by two rows of dots pencilled carefully and regularly all

round before any sewing is begun. Now take a binding of lingerie tape or ribbon and tack it also into place. It should be about $\frac{3}{4}$ inch wide and



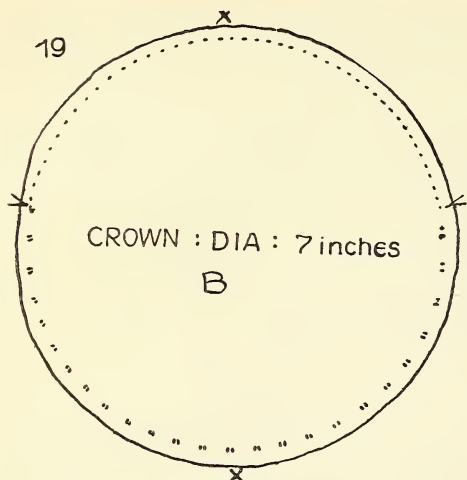
must be neatly gathered in round the curves of the front of the bonnet. In the original this binding was of clear, bright yellow and was fixed on with tiny, yellow beads, but French knots made with a single twist of the thread round the needle do equally well.

18A. The leaves of the olive branch are sewn in petal-stitch and the stem is in chain-stitch.

No. 19. A MOTOR BONNET

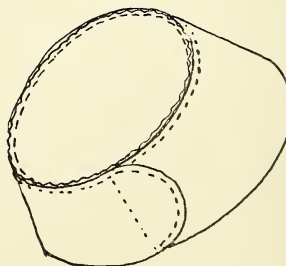
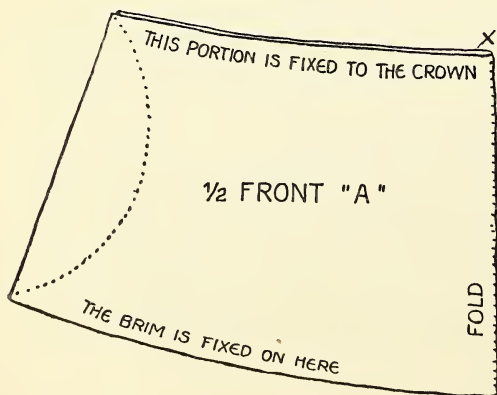
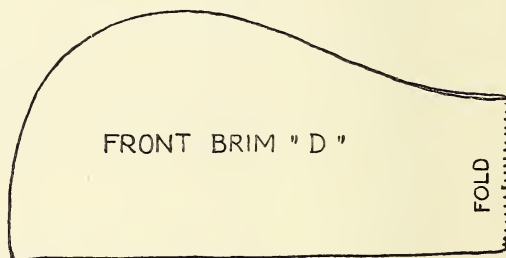
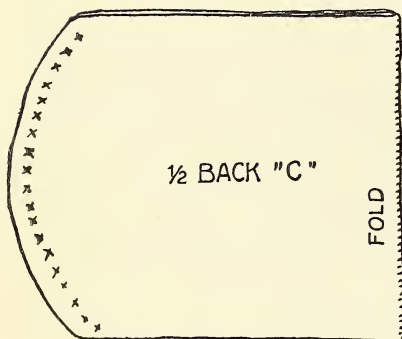
This is a particularly becoming bonnet and can be very variously decorated, though for clearness the diagram illustrates a simple treatment. The crown has a diameter of about 7 inches and should be circular. The points of the diameter marked \times show the centre front and the centre back, while the two points marked \vee show where the front portion and

19



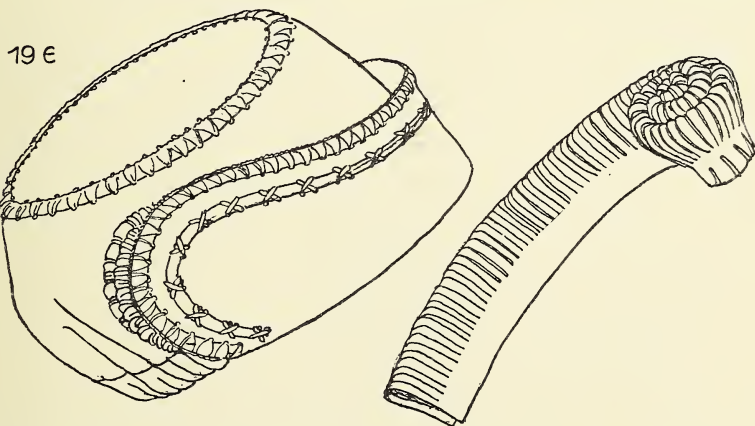
TACK FRONT "A" TO CROWN "B"
ALONG LINE MARKED " " " " " "
TACK BACK "C" TO CROWN "B"
ALONG LINE MARKED " " " " " "
BEGINNING THE TACKING IN EACH
CASE BY LAYING THE CENTRE
FOLDS TO POINTS "X"

PUNCH CAREFULLY ABOUT $\frac{1}{3}$ mch.
FROM THE EDGES
PUNCH ON "C" ALONG LINE " " " " " "
& ALONG CURVED EDGE OF BRIM D



the back meet. If these two portions of the crown be measured, their circumference, plus a little extra for turnings, will give the length of both front and back portions where they join the crown. Of the front portion, 19 A, only half is drawn, as also the back C (which must be cut from a thin portion of the skin), and the brim D.

Before punching, tack the front A into place on the crown, fix it very firmly and close to the edge of the leather, and fix the back portion C likewise. The convex curve at the ends of the back must lie *over* the front and must also be tacked down. Now punch all round the crown and round the ends of the back as they lie over the front, keeping the holes very evenly spaced.



Undo the tacking round the front of the crown first, and lay the crown underneath it, taking care that the holes are correctly placed as punched. When the front is in place unpick the back and place it also in position and commence your final embroidery stitches. As illustrated, the crown is buttonholed down, but this is optional. Carry the same stitching round the curved ends of the back to the lower rim.

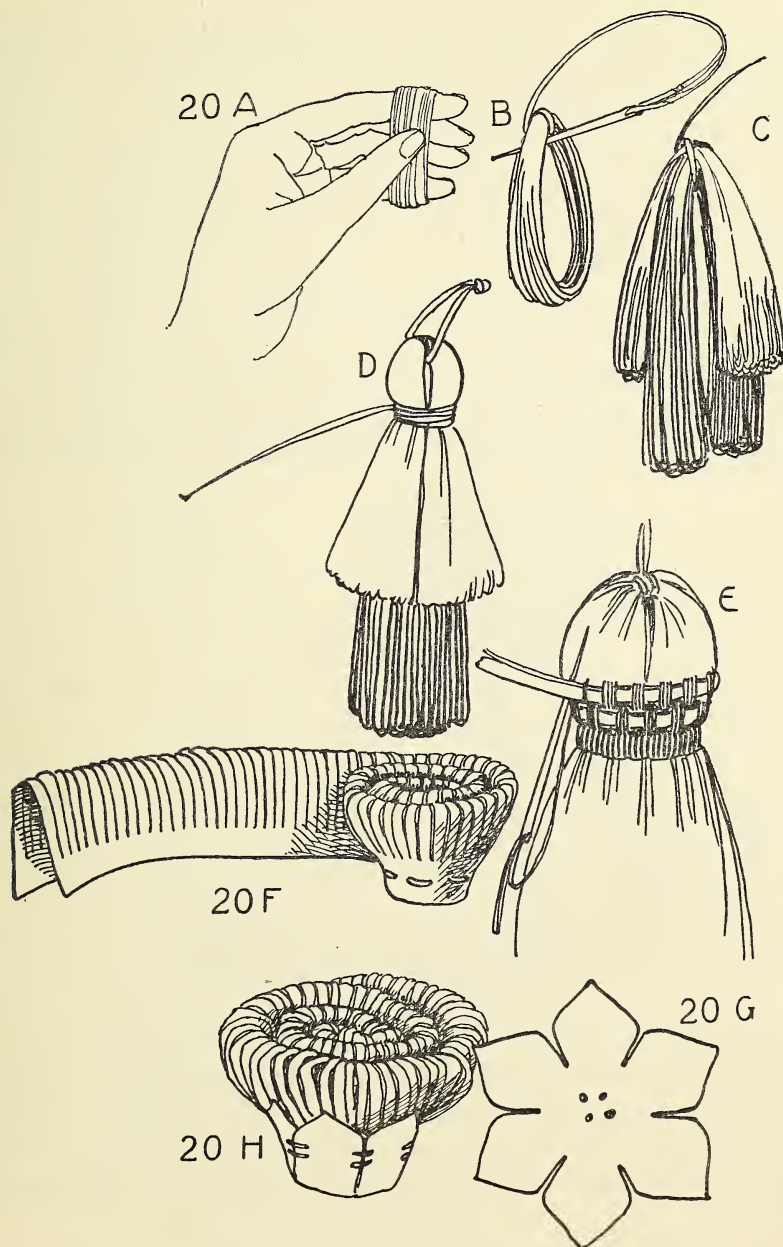
The curved edge of the brim is the portion to decorate in this bonnet. The brim itself may be of a different colour from the bonnet or may have a wide $\frac{3}{4}$ -inch or even a 1-inch border of a contrasting leather, cut to fit its curve. In the illustration the edge of the brim is simply buttonholed like the rest of the hat, over a contrasting braid, but a narrow strip of

leather is laid inside the buttonholing and cross-stitched into place. The back portion of the hat must have a casing at the lower edge of some suitable ribbon or braid; if this is of leather it becomes very much marked with rubbing of the neck and soon looks greasy. The brim must be set with the front portion overlapping it, and then turned back against the head. The hat must be lined with soft silk.

A large, flat rosette of finely fringed leather should be set behind the "ears" of the brim. This may be made of several concentric fringes of different colours.

No. 20. TASSELS AND ROSETTES

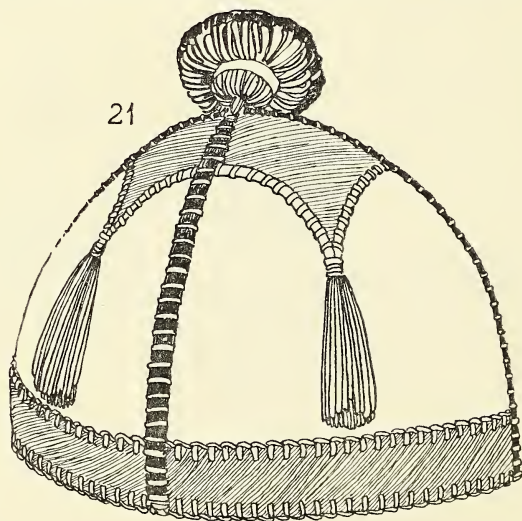
It may be well, at this point, to suggest one or two ways of making the tassels and rosettes which add so much to the decoration of leather articles. Tassels may be made of artificial silk (real silk, unless very much twisted, ruffles up too much) or cotton, or wool, or leather finely fringed. They are very simple things to make, and the diagram shows one made in two colours. First wrap threads of silk or wool round the fingers or round a piece of card to the depth required for the longest portion of the tassel. Then thread the end of the silk through a large-eyed needle, and wrap it round the end of the loop several times, and fasten off firmly and cut the loose end of the loop. Now make a rather shorter loop of another colour and fix it firmly above the fastenings of the first and cut it. Next take the fastening-thread through the head of the tassel, and bring it out a short distance down the loops, and arrange the threads of the upper loop so that they fall equally all round the tassel; wrap the fastening-thread round several times to form a "neck," and fasten off. This "neck" may now be buttonholed closely with silk of another colour, and a heavy thread may now be wrapped round the "head" and button-stitched over in groups of stitches with a space between, as in 20 E, till the whole head is covered in. Other variations of stitching may be used in finishing tassels, and crochet also may be introduced. Rosettes look best if cut on the folded edge of a doubled strip of fairly thin leather. The scissors must be very sharp and the fringe cut as finely as possible. The centre of the rosette may be made of an embroidered button mould, or a group of small buttons



or beads ; this gives it a very flower-like appearance : or it may be made " thistle-like," with its centre of a longer fringe than its outer wrappings. A small fir-cone, or other seed-vessel, with its stem, makes a pretty foundation if a stem is wanted. Stitch the uncut edge of the fringed strip firmly, while it is wrapped round and round. If a " calyx " is wanted it may be cut as 20 G and fixed on to the outside of the rosette. Threads to fasten it by must be fixed beforehand into the centre of the " calyx."

No. 21. A TEA COSY

This is cut in four sections, which must be measured so that their circumference gives plenty of room round the tea-pot at the base. The height of each section should be about one-sixth more than its width at the base. Care must be taken that the angle at the apex be either a right

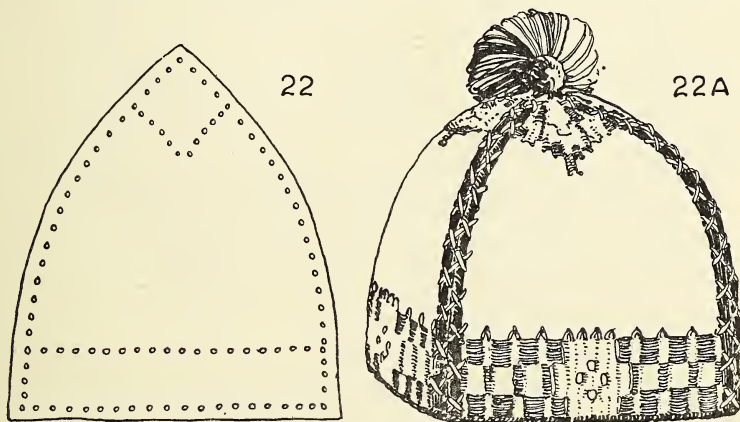


angle or somewhat less than a right angle, otherwise the top of the cosy will drop inwards when the seaming is finished. A lozenge-shaped appliqué of a contrasting colour of leather may be laid on at the apex, and a band of the same round the base. These should be pasted on before punching the holes. Quarter-inch straps of leather are laid under the stitching of

the appliqué positions, and a $\frac{1}{2}$ -inch strap over the seams. Silk or fringed leather tassels hang from the lower points of the appliqué patches, while a large round pom-pom of finely fringed double leather forms a handle at the top.

No. 22. ANOTHER COSY

This is cut exactly as the other four-sectioned cosy, but is elaborated with needleweaving at the top and at the base. The four sections must be laid together before punching and tacked close to the edge. The needleweaving is done in three colours. For directions, see diagram 15. The seams are laced with silk cross-stitches over narrow braids, and the cosy is finished with a silk tassel at the top. The linings for these cosies are easily made by cutting thick pads of 3- or 4-ply of cotton-wool for each



section to fit the leather sides. Lay these on to a piece of good Chinese silk, or a printed tussore (the latter is best as it does not so quickly show soiling). Cut the silk with a 1-inch turning all round and tack this turning over on the back of the cotton-wool pad. Put French knots at intervals of about $1\frac{1}{2}$ inches over the surface of the pad, and lightly slip-stitch the four sections together. This makes it easy to unpick and wash the lining. Slip-stitch the inside pads to the bottom of the leather, and firmly catch them here and there to the seams to prevent them dropping out of place.

No. 23. A TWO-SIDED COSY

The two sides of this cosy are punched at the same time and laid on each pad with only a puffed band of gathered silk between. Cut the pads about $\frac{3}{4}$ inch wider all round the semicircle, but not at the base. The flowers are worked in needleweaving on radiating warp-stitches, with a fringe of



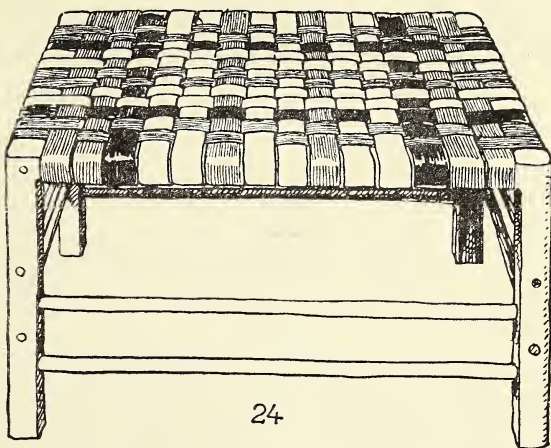
petal-stitches above ; the leaves are also done in petal-stitch and the stems in knot-stitch. The edges are overcast in cross-stitch with thick silk over a strand of a contrasting colour.

The puffing which joins the two pads should be loosely pleated into place and the outer sides slip-stitched down on to it. This permits the whole lining to be easily taken to pieces and washed or renewed.

No. 24. A STRAPPED SEAT FOR A STOOL OR CHAIR

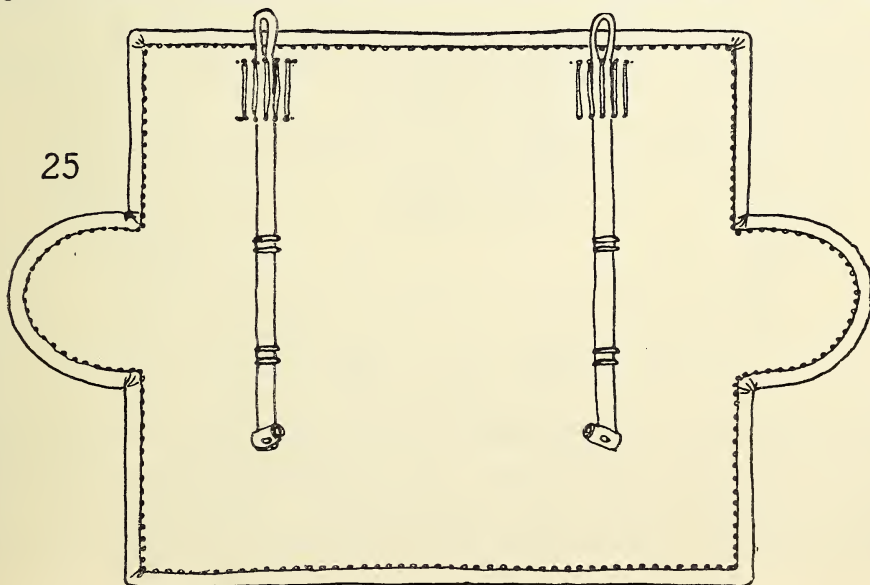
This makes a very beautiful seat for a stool, and is quickly made. In the illustration the leather straps are all of the same width, but this is in no way necessary, provided the straps are arranged so that two pairs of every kind are cut for both warp and weft of the strapping. They must be cut from the thicker portions of the skin. The strapping need not necessarily cross from side to side underneath the woven top, but may

be nailed to the underside of the top rails of the stool or joined very firmly to upholsterers' braid which can be carried across below the weaving and attached to the other end of the strap. Once cut, the work is so simple that no directions are needed. It is best to allow a little space between each strap, otherwise it becomes difficult to weave in the last two or three rows of strapping.

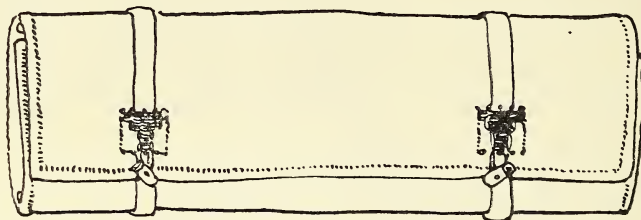


No. 25. A GLOVE CASE

This is a very simple case to make, needing very little construction. A good firm silk lining is necessary, or one of washing suède. The edges



must be closely punched with the smallest size of punch-bit, and may either be bound over with some rich ribbon shot with tinsel, or button-stitched

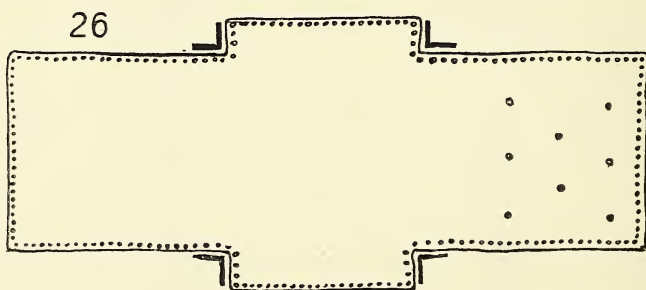


25 A

in silk over a gold braid. The straps may either be of leather or of the ribbon used for the binding. They must be stitched on before the lining is put in. The raw edges of the lining must be caught in beneath the binding. Buttons of rolled leather or beads may be used as fastenings.

No. 26. A HANDKERCHIEF SACHET

This is a very simple and easy case to make, and three or four of them may be punched out together. The embroidery on the front flap must be done first. As illustrated, each daisy is buttonholed round a punch



hole (exactly like a large eyelet-hole) and a small stem and two small leaves in petal-stitch made below. After the embroidery is done the whole piece is lined with either white gloving suède or with silk; in the latter case the raw edges of the silk must be neatly turned in, and tacked outside

the punch holes round the case. A braid, or strand of threads, may be laid under the button-stitching. Care must be taken to see that the sides of angles marked with a heavy outer line in the diagram are caught and seamed together to make the box-like shape of the sachet. Under the embroidered flap a pad of cotton-wool with lavender inside may be laid below the silk lining.

26 A

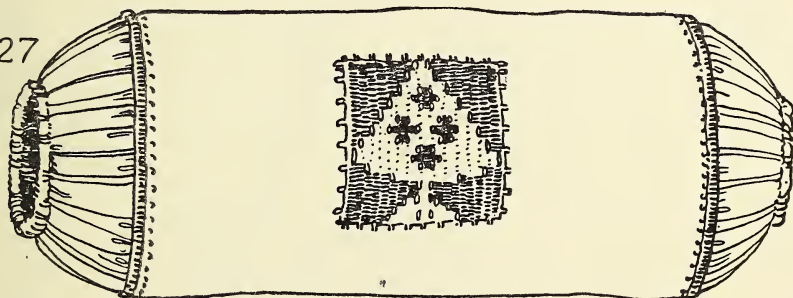


No. 27. A NIGHTDRESS SACHET

This is so easy to plan that no diagram of its shape is necessary. The dimensions must vary according to the size desired, but it is well to remind the worker that nightdresses very rarely fill up more than one-half of the space allowed for them, and they both look better, and are more convenient if made much smaller than is usual.

The decoration on the illustration shows a panel of needleweaving,

27

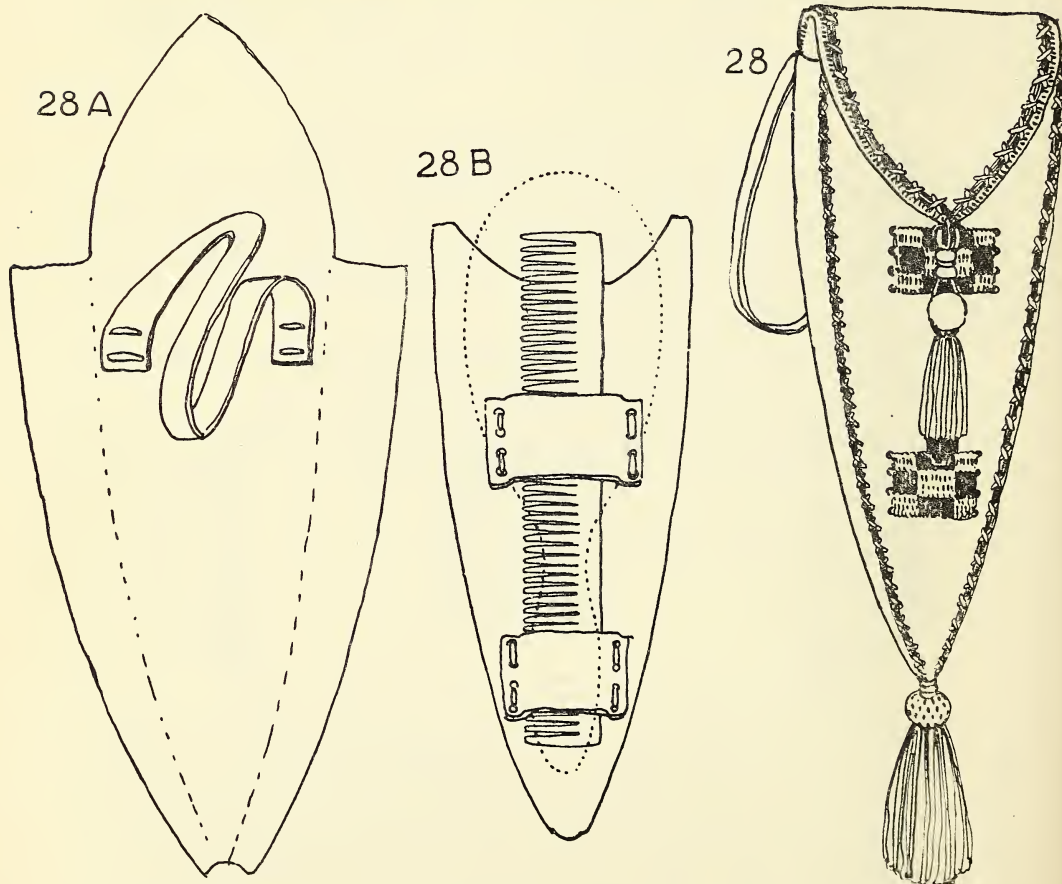


but it could equally well be worked over thin open canvas in cross-stitch, the threads of the canvas being withdrawn after the stitching is done. A pretty panel of crochet could be done in rich colours to harmonize with the leather. After punching the leather the edges may be decorated with button-stitching in thick silk—or a binding of ribbon or braid can be laid over the edges instead. The gathered ends of the case must be of thin rich silk with elastic run into a casing, and all edges of the silk must

be hemmed to the inside of the binding. After this the leather case can be neatly seamed, by punching holes with a running stitch through them, and the whole body lined with plain silk.

No. 28. A BRUSH-AND-COMB BAG

This must be planned and cut in stiff brown paper first, and tacked

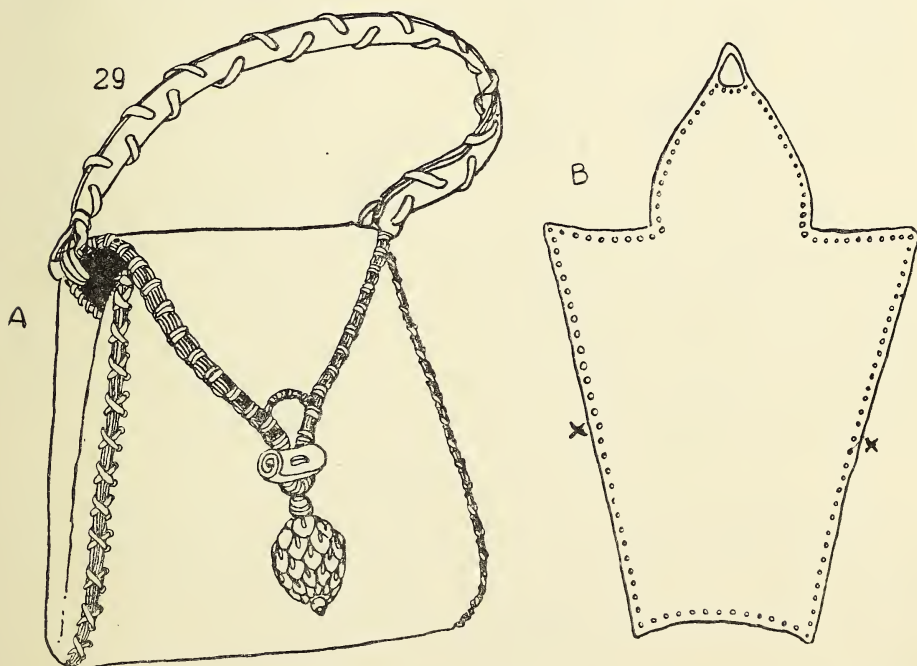


together to fit the brush and comb which is to go into it. The diagram will give an approximate idea of what is necessary. The back and side-

pieces may be planned in one piece as illustrated, but if they do not fit well thus they may be made separately. The side-pieces will vary considerably in proportion for different brushes. The straps for hanging the bag up must be firmly fixed in at the first, as also must the little straps on the inside of the front portion which hold the comb. The stitching of the latter will, of course, show on the outside, and must be covered with needle-woven ornament to hide it. Some handsome beads and tassels will make a pretty finish to this case.

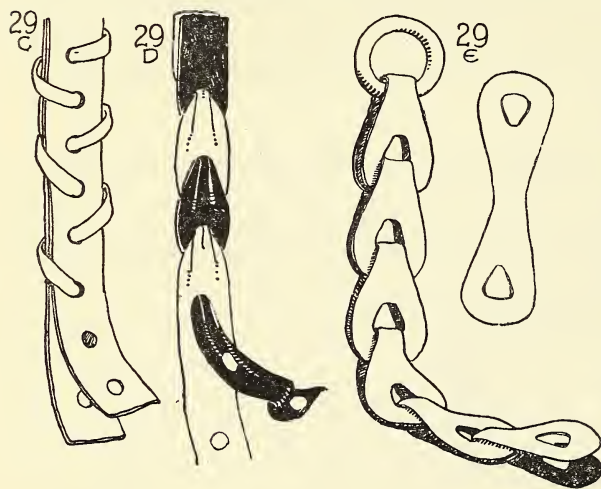
NO. 29. A LITTLE HAND-BAG OR HANGING POCKET

This bag is shaped as in diagram 29B. The long sides must be folded at \times and tacked together before punching, as these make the seams.



The tucked-in sides should be ironed with a not very hot iron, so that they have a vertical fold turning to the inside of the bag. The edges and the

flap and the seams should be stitched with a thick thread of silk or crochet cotton over a strand of a contrasting colour, a braid, or a narrow leather strap. The latchet in the illustration has a tiny larch-cone threaded on to it as a tassel. This must be bored with a red-hot knitting needle and



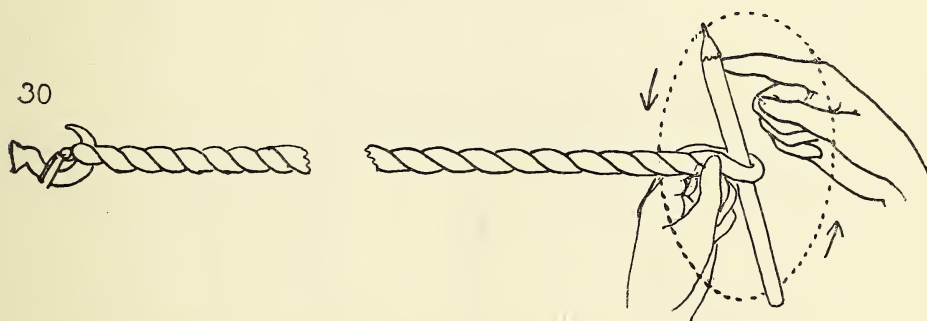
the thread is run through a bead below the tip of the cone to prevent it coming off. The strap or handle is of a doubled thong of strong leather laced through punch holes about $\frac{1}{2}$ inch apart, with a braid or thin leather thong and fastened into the body of the bag with the latter. Alternative methods of making ornamental straps are shown in D and E. The latter

is rather tiresome, involving a great deal of cutting out—unless a die is used—but it disposes of a large number of small fragments and cuttings of leather not otherwise useful. This strap or chain can be used with excellent effect in a medley of colours as a hat band. D is simply two straps of thin leather or suède with holes cut at equal intervals and the under-strap alternately threaded through the one above it.

No. 30. CORDS

A great deal of expense can be spared, and much better artistic results gained if the worker herself can make the cords she uses, so that they exactly match her work. A very simple way of making a twisted cord is illustrated in No. 30. In this cord the worker must take a thread, or strand of threads, of about one-half to one-third the thickness needed for the finished cord, and of rather more than twice the length required. First tie or loop one end round a hook on the wall, and the other round a pencil. A quicker

method is to get somebody else to hold the other end on another pencil, both ends being twisted at the same time. The threads must be held absolutely taut, between the left hand thumb and first finger close up to the pencil, giving the pencil just room to be freely and quickly turned round. This is done by using the forefinger of the right hand, and with it the pencil must be rapidly tapped round *towards* the worker and *downwards*. When the whole length of threads show a tendency to kink fold the length into two, putting

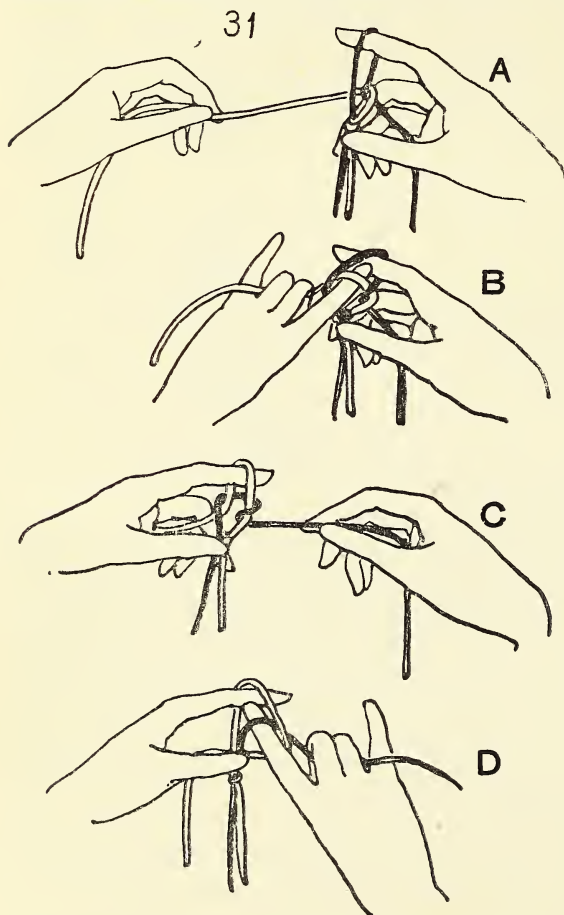


both ends on the same hook or pencil, while still keeping the entire length tightly stretched. Now insert the pencil again at the doubled end, and catch in the same way, but reverse the movement of the pencil, tapping it now *downwards* and *away* from the worker. The cord will practically twist itself in this direction, and when no further twisting is possible, release the ends off the hook and knot it to prevent unravelling. A fuller cord can be made by folding *three* times instead of twice after the first twisting—but if this is done a longer set of threads must be used—rather more than three times the required length of the cord. Three different colours can be used if the first strand is made of three equal lengths of different colours knotted together. The folding must then be made at the knots.

No. 31. SERBIAN CORD

A very pretty crochet cord can be made on the fingers which is more elastic than the twisted cord. The diagram will show the method of work-

ing better than description. Take two thick threads of different colours and knot them together at one end. Take one thread over the first finger of the right hand, just above the knot, holding the knot between the



thumb and second finger with the loose end of the thread running inside the hand, and out between third and fourth fingers (A): we will call this *black* thread.

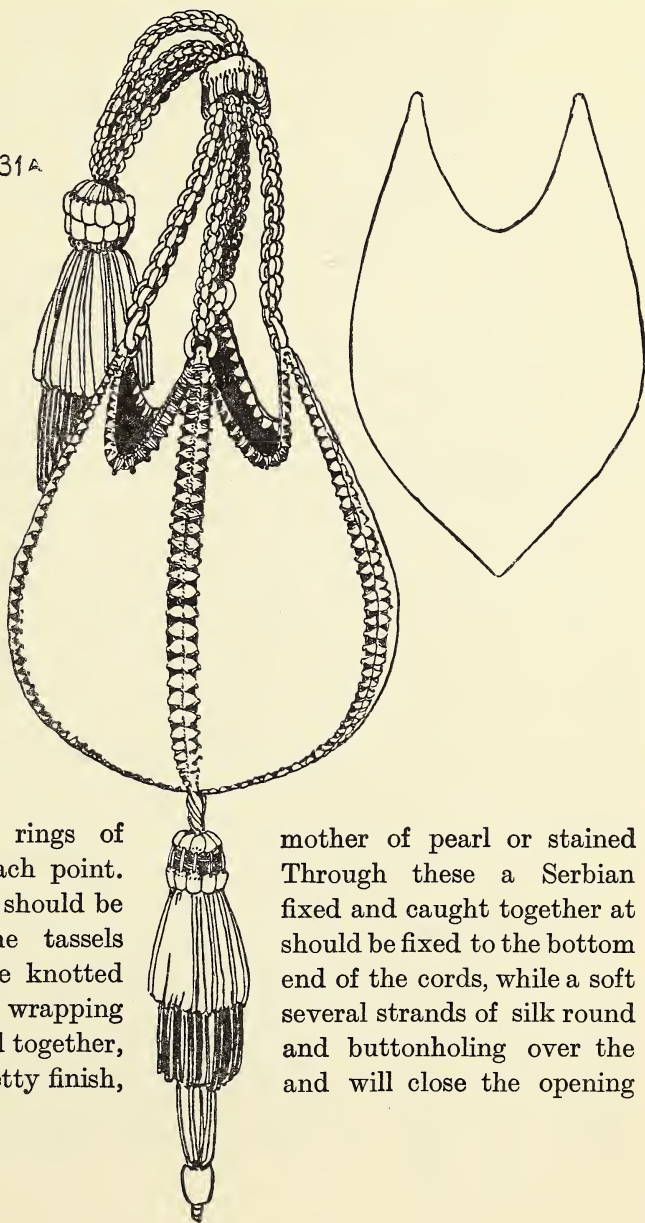
Now take the other *white* thread in the left hand and pull it tight and slip it inside the hand and out between third and fourth fingers, and insert the *left* first finger (B) through the black loop and pick up the white thread through the black loop, and immediately transfer the knot to the *left* thumb and second finger (as in C) the right hand simultaneously catching the black thread and pulling it tight. Now the *right* first finger goes through the white loop (D) and catches up the *black* thread again and Figure A is resumed. If a thick thread is used there must be about

five times the length of the final cord allowed for working up, but the amount used depends greatly on the relative slackness or tightness of the knotting, and on the nature of the thread.

No. 31A. A FOUR-SIDED BAG

31A.

The four sections of this bag must be cut and laid velvet face to velvet face in pairs, and the whole four tacked together before the punching is done. If a lining is desired it is best of some rather thick material which can be pasted on to the latter. The seams and edges may then be button-stitched with a rich silk thread over a strand or braid of contrasting colour, and small rings of bone stitched on at each point. cord, or a twisted cord should be the ends. Handsome tassels of the bag and to the knotted sliding ring, made by wrapping the cords when gathered together, wrapping, will give a pretty finish, of the bag.

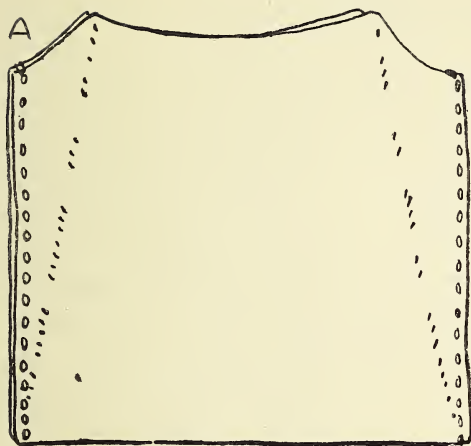


mother of pearl or stained Through these a Serbian fixed and caught together at should be fixed to the bottom end of the cords, while a soft several strands of silk round and buttonholing over the and will close the opening

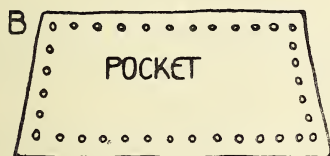
No. 32. A SHOPPING BAG WITH POCKETS

This bag must be made of heavy strong Persian Velvet or Basil or Morocco. The diagram shows it in a simple form, laced together with thin leather thongs; but it can be greatly elaborated with embroidered border at the top of the pocket, in needleweaving, and with buttonholed silken edges to the pocket and handle.

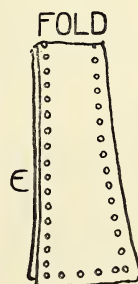
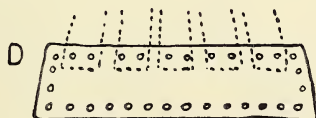
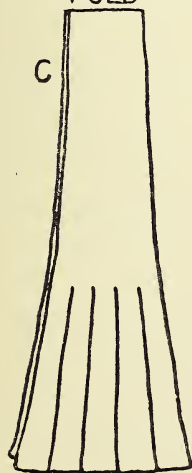
The bag must be cut as in A, and before punching should be ironed down so that the tuck-in sides are creased in at the dotted lines. The two pockets B must now be tacked together. These look better if they are made of a slightly different colour from the bag itself. They may match the extra strengthening strap over the handle C, while the narrow strip D which covers the ends of the handle straps may either match the bag or be in a third contrasting colour. Cut the long wedge-shaped strip C for the handle. This may be cut in two pieces and joined in the middle. Cut five or six thongs at each end of these in equal widths for about 4 inches up from the ends. Open out these thongs, and carefully tack them in place on the outside of the pocket-pieces, laying the narrow strip D over the ends to cover them. Now with leather thong or a thick silk thread and a very strong chenille needle, stitch the pocket into place on the bag. This will be somewhat stiff work, as it is not easy to punch holes into the middle of a piece of leather so large as this, and therefore only the pocket portion will have holes punched in it. Be sure that your stitching catches in the thong ends of the handle securely, and that they lie evenly. Now turn the bag inside out and stitch down its side seams with a firm strong running stitch. Fix the strengthening-strap E on the handle, and stitch over the folded-in top edges of the bag. There are many possible variations to this bag. The pockets may be put on with fur if it is preferred, or they may be embroidered over with decorative stitchery in chain-stitch or applications of other leather. The main thing is to see that, when finished, the bag hangs in a long wedge-shaped triangle from the point where it crosses the arm; this ensures better balance and prevents certain portions having more strain than others when the bag is full.



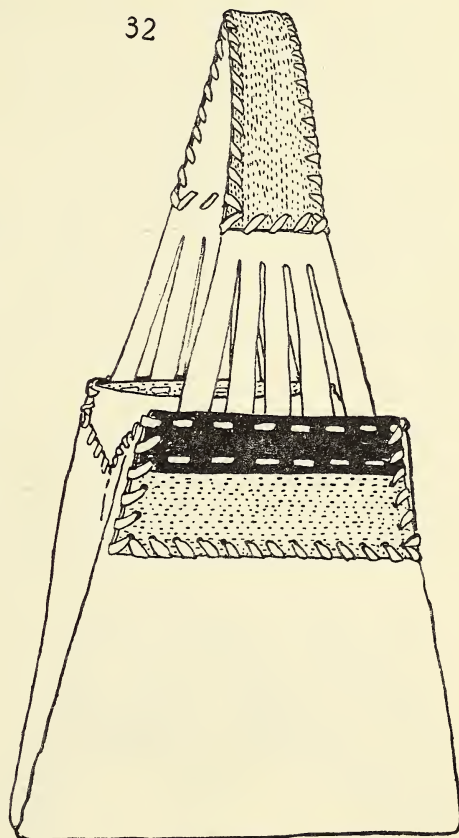
FOLD



FOLD



32

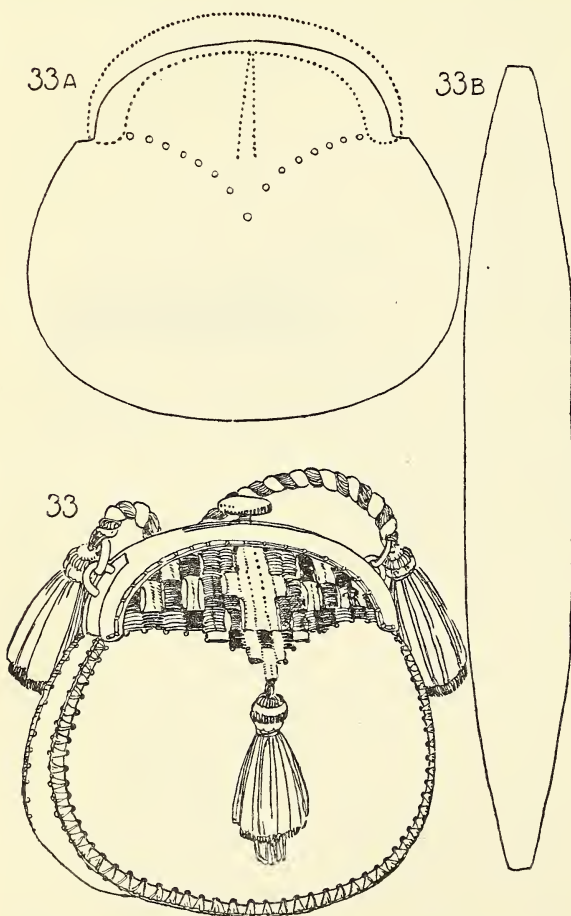


No. 33. A BAG WITH HINGED CLASP

When making the shape for this bag the worker must cut the fronts with a considerably flatter and wider span at the portion fastened to the

clasp, than the actual arc or span of the clasp itself—for this reason—that if it fits *exactly* the bag is too tight at the top to admit the hand easily. The diagram shows the actual shape of the clasp by the dotted line, but the paper shape for the leather sides allows for a considerable bulge outwards when it is fixed into place.

The decoration suggested for this bag is for needleweaving, and lines from top to bottom of this portion must be ruled as a guide for the punched holes, allowing for long straight stitches from top to bottom of the weaving. Before punching the holes for the seam the side-piece B must be carefully and closely tacked between the



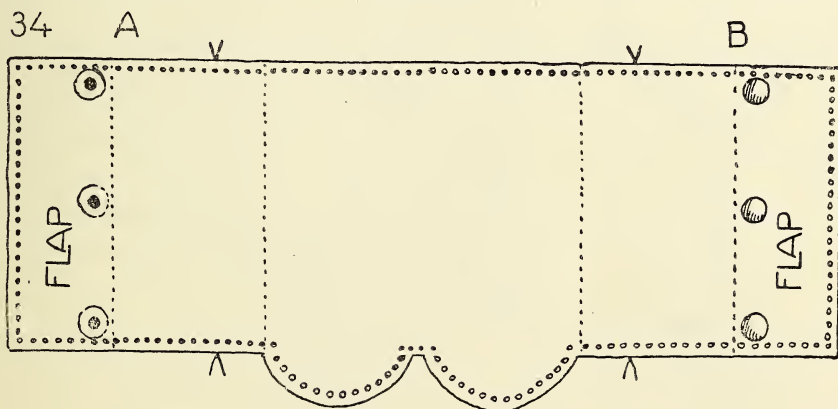
two fronts and the punching done after fixing. A strand of silk, or firm braid, should be laid under the stitching of the seams, and the edges of the fronts should overlap the side-piece; it is best to tack them into

this position before the stitching is begun. Two—or even three—button-stitches into each hole makes the prettiest and most secure seam for this bag. The lining should be of some printed silk, harmonious in colour with the embroidery and the leather. It must be cut the same shape as the outside of the bag, allowing extra material for turnings at the seams and round the clasp. The fixing in of the bag to the clasp is always rather a tiresome business. The top of the bag and its lining must be very evenly laid into place and fastened with a strong thread through the holes in the clasp. A little ribbon trimming or a gathered braid should be laid over the stitching on the inside of the clasp.

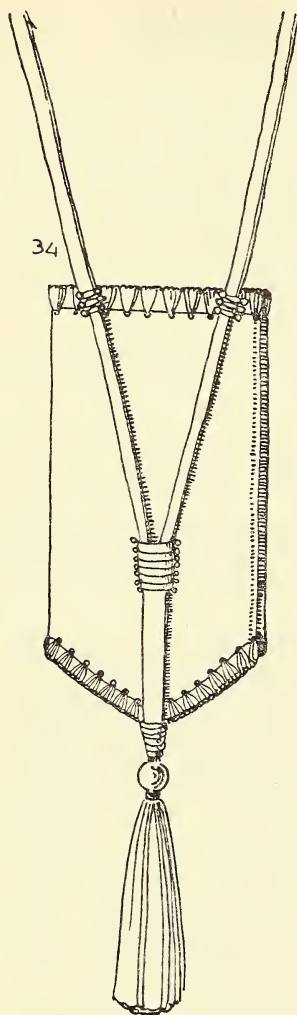
A thick cord of silk should be twisted and fastened to the clasp with handsome silk tassels.

No. 34. A CASE FOR TREASURY NOTES

This is planned to hang like an amulet or pendant round the neck. Cut the strip of leather so that line A to B is about $\frac{3}{4}$ -inch longer than a £1



note. The flap must be 1 inch wide. The whole strip $7\frac{3}{4} \times 3\frac{3}{4}$ inches. The ends of the long strip must first of all have press studs fastened in as in the diagram, and these must be arranged that the actual stud and its "hole" face to the *right* side of the leather, while the enamelled

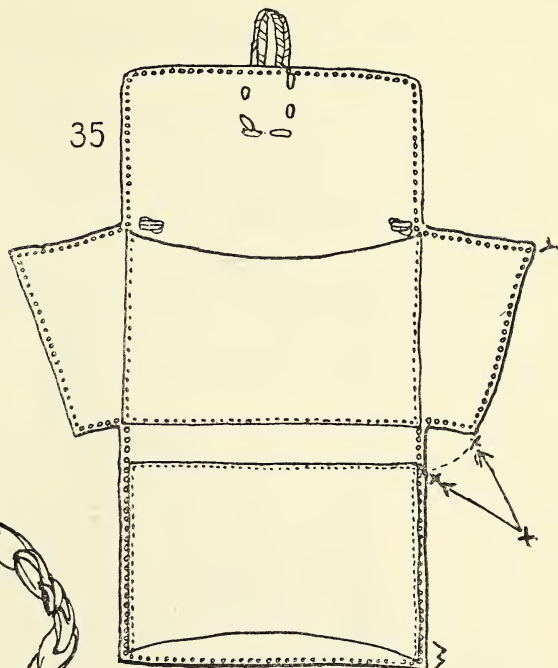


side of the stud is on the wrong side. Punch all round the strip as marked in the diagram, pressing down a sharp fold at the four dotted lines with an iron. The two flaps must be turned over and caught down with the stitching to the back. A firm braid, or narrow strip of leather must be laid under the stitching. A very strong, flexible strip or lace of leather can be used to hang the case from the neck, and on this may be threaded beads, or it may be knotted here and there. The ends of this thong must be caught with blocks of stitches in very strong silk at the top of the case, and where they meet at the bottom these blocks must appear like a tight wrapping and may be ornamented with beads at each side. A larger bead and a tassel hang as a pendant below. When folded in four the case should measure about 2 to 2½ inches in width. The press studs should meet just inside the fold. This case may be decorated in many ways, with needle-weaving or other surface decoration, but it is well not to stitch through the leather too much as the whole case must be made as strong and compact as possible.

No. 35. A HAND-BAG WITH INSIDE POCKETS

The shape for this bag should be very carefully planned in brown paper before cutting and marking the leather. It requires a very thick, firm skin, and may, if desired, be lined with thin leather, or silk, or velvet pasted

on. The pockets must be tacked into place before the punching is done, and their lower edges must be very neatly and strongly stitched across to the body of the bag with a strong cotton or silken thread to match the leather. This may be done with a sewing machine. The two sides of the angle X-X---X must be arranged

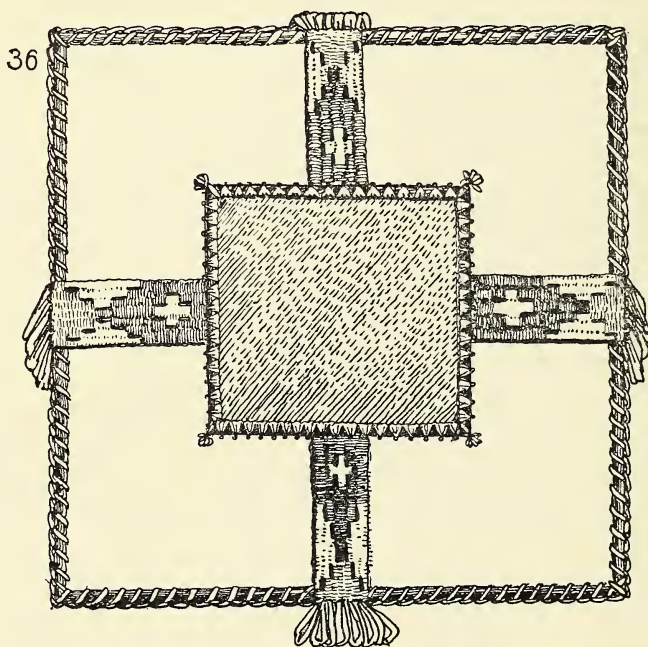


so that their holes exactly correspond, so also must the holes along W-X and X-Y.

A thin thong of leather is used to lace this bag, and the button and latch for the strap must be fixed before seaming it together. The latchet is made of interlacing thongs of leather.

No. 36. A SQUARE CUSHION

This cushion is made in five sections. Four for the outer square, and one, of another colour, for the inner one. The latter should overlap the outer squares about $\frac{1}{3}$ of an inch. The joins of the outer corner-pieces come under the strappings of needleweaving. After punching the holes in the centre-piece, it must be laid over each corner-piece and dupli-



cate holes marked out with a pencil before punching them. The holes for the outer seam must be punched *en bloc*, the four sections being tacked together first. The weaving of the straps of embroidery is done on a foundation of thick cotton, used double in order to give a soft, full substance to the work. It may be made easier to weave, if a piece of thick cardboard be slipped under the warp threads to hold the whole out quite firmly. The weaving of the straps must on no account be pulled too tight, and all threads used must be equal in thickness. Fringes of silk or narrow braids finish

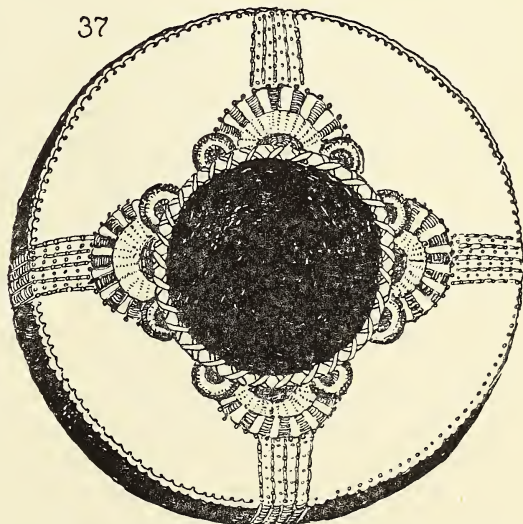
off the ends of the strapping. The edges of the back of the cushion must be punched to tally with the front.

No. 37. A ROUND CUSHION

This again is decorated with needleweaving in large scallops on a radiating warp. These scallops are most easily marked out by drawing round a saucer, and the inner circles of the scallops by drawing round successive smaller circles, a cup and an egg-cup for instance. The dark circle of leather in the centre is put in place after the rest is embroidered and the space it covers is cut away, save for an inch or so to lie under it. This hole in the centre renders it easy to punch the holes for the embroidery warps, which otherwise would be difficult to reach with the punch.

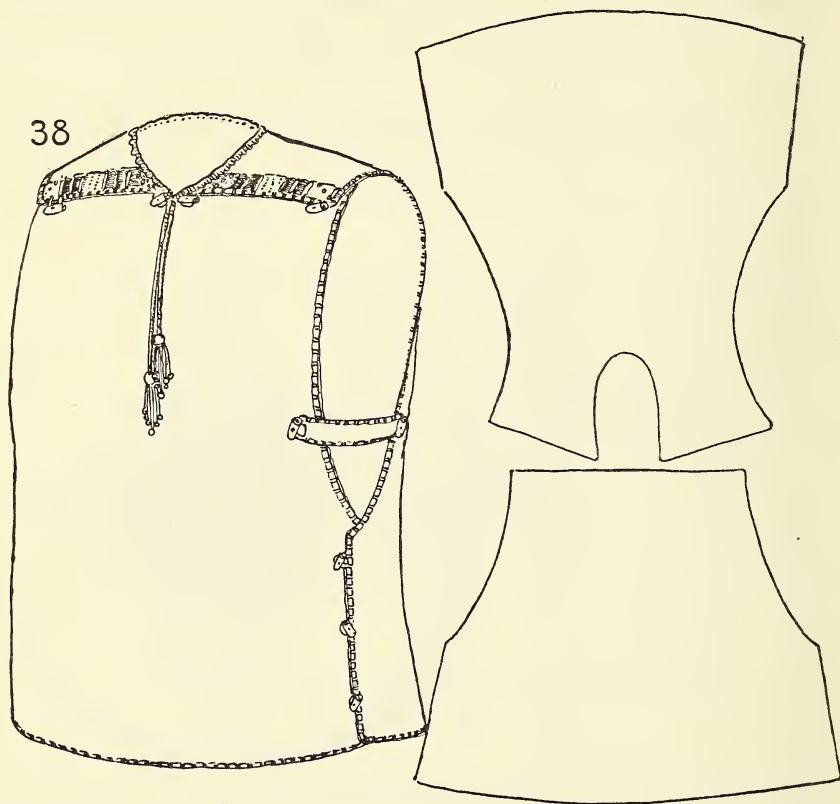
If the outer portion of the cushion cannot be cut in one piece it can easily be seamed under one of the four "sheaves," or cross bands of lines of silk couched on, which are carried right across the side band of contrasting leather to the back surface of the cushion. These groups, or "sheaves," of lines have rows of French knots at intervals between them. The smaller semicircles or scallops round the centre may be done without too much stitching into the leather by making a line of chain-stitch outside in rather large stitches, into every alternate one of which two buttonhole stitches can be made, with the buttonhole edge *inwards*. This provides the foundation for each successive row of button-stitching till the centre is reached. Different colours may be used in each concentric circle.

The centre-piece of leather should be laced on over a very thick strand of threads to pad out the lacing.



No. 38. A SLEEVELESS JERKIN

This is a useful and becoming jerkin for golf, or to wear under a motor coat. The shape can easily be adjusted from any simple coat pattern by taking a portion off the shoulders of the fronts and adding it to the back,



so that the shoulder-piece of the jerkin comes forward to the front of the neck, and is thus easier to fasten. The arms must be cut away at the arm-pits, and the side seams may either overlap below or be left open about 1 inch and laced across with a cord. It is important to use *very* flexible leather for this garment. The edges should be punched, even if the leather be soft enough to stitch without it, as the punching prevents any risk of

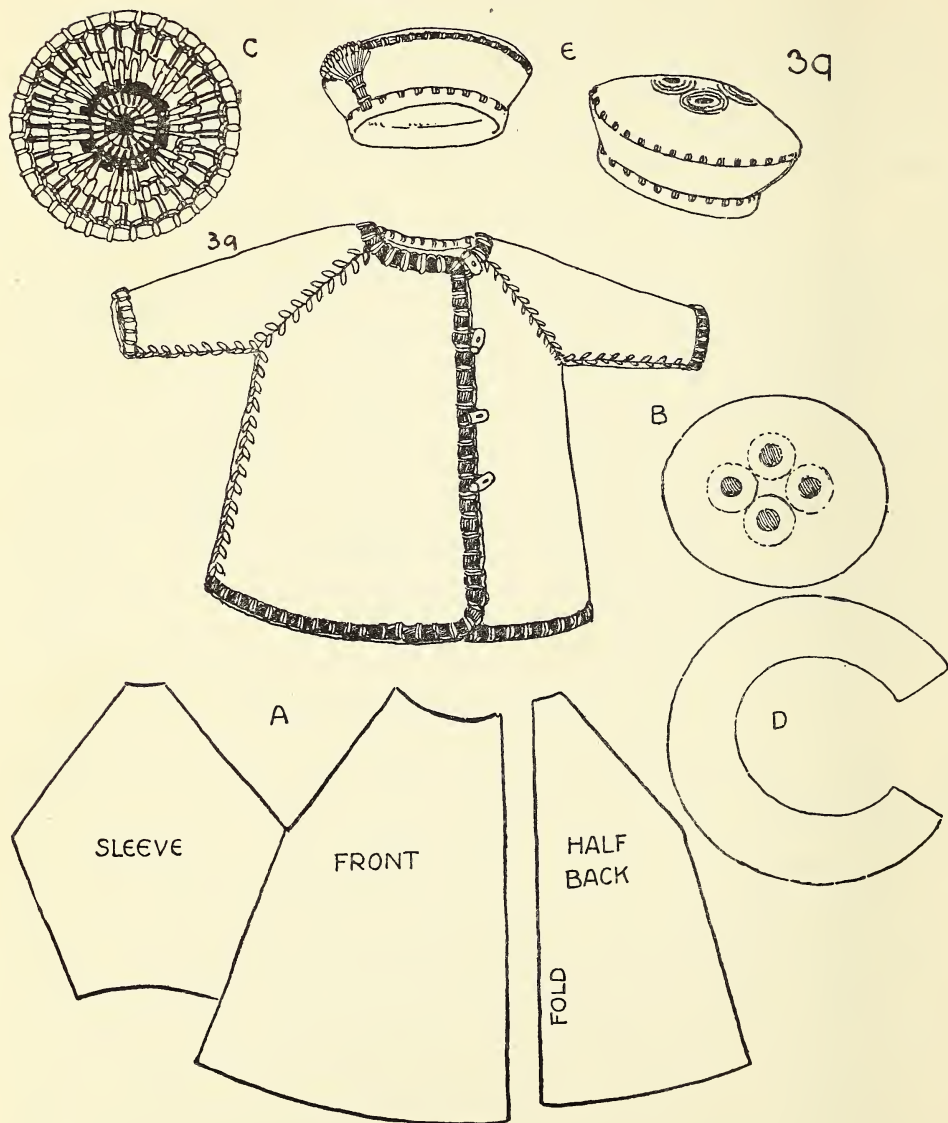
undue stretching, and it is important that no strain or pull be put on the edges when embroidering them. A binding may be used, or decorative button-stitching. A band of needleweaving finishes the shoulder where it fastens down to the front. Press-studs may be used beneath this portion, but if so, they should be inserted before the embroidery is done. A short strap is used to steady the two edges below the armhole.

No. 39. A BABY'S COAT AND CAP

This is made in washing chamois edged with a washing galon, or braid, or binding. The sleeves are cut "Raglan wise," and all seams are done in fish-bone stitch with a soft, thick cotton thread. Button-stitching in the same thread is done over the binding, which should first be tacked into place. The cap has an embroidered crown, the outer line of each of the circles on this is couched with several threads in a strand fixed down by a single thread. Inside this concentric rows of buttonhole stitch are sewn one into another. The under portion of the cap is cut as in Fig. 39 D, page 50, the crown being laid over this and buttonholed down to it. The side portion D is then set into a double band of leather, or an outer band of leather with a lining of firm cotton material fitted to the head. A fringed tassel or cockade of leather may be set at the side to cover the seam (E).

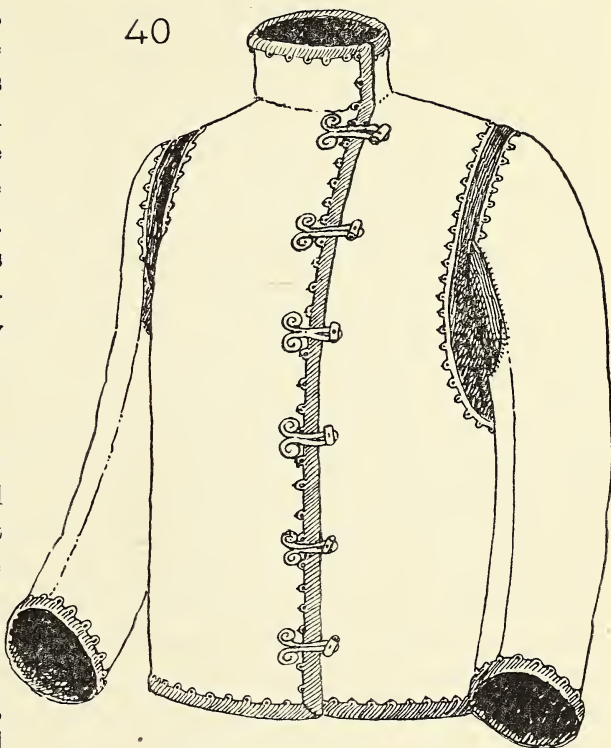
No. 40. A CHAMOIS WAISTCOAT WITH SLEEVES

This is made to wear under a motorcoat and is lined with thin China or tussore silk. The leather facing is not caught in at the armholes, as it has a tendency to tear with movement of the arm, so that a space of rather less than an inch is left, showing the silk lining. The leather is also cut away on the under-arm portion of the sleeve and at the armpit on either side of the side seam in order to give ventilation at this part. The chamois is bound round the armholes and at the top of the sleeve with a narrow silk binding, securely tacked into place and then embroidered down to the silk lining with tiny petal or picot stitches in silk. The silk lining may be cut with wide turnings down the fronts and wrists, and at the neck and lower hem, and these turnings brought out and laid over the chamois outside, and again fixed down with picot-stitching. Cords may



be used for the latches, or narrow strips of the lining silk with the edges doubled in, and seamed over a piping cord, the ends of each latchet are finished in a spiral twist. The seams of the sleeves and shoulders and under-arm can be stitched by machine.

40



No. 41. GLOVES

The shapes for gloves are now so easily procured from various makers that it is not necessary to give more than the very simplest form of diagram and directions. Gloves are not difficult to do, but, nevertheless, they demand

the greatest accuracy possible in both cutting and stitching. The diagram given on page 53 shows the simplest form the writer has been able to evolve with any prospect of good fit, but it must be borne in mind that human hands are as variable in characteristics as human faces and that no shape will suit all hands.

The most elegant gloves since gloves were made have always been of the long gauntlet shape without buttons, and these are also undoubtedly the least troublesome to make.

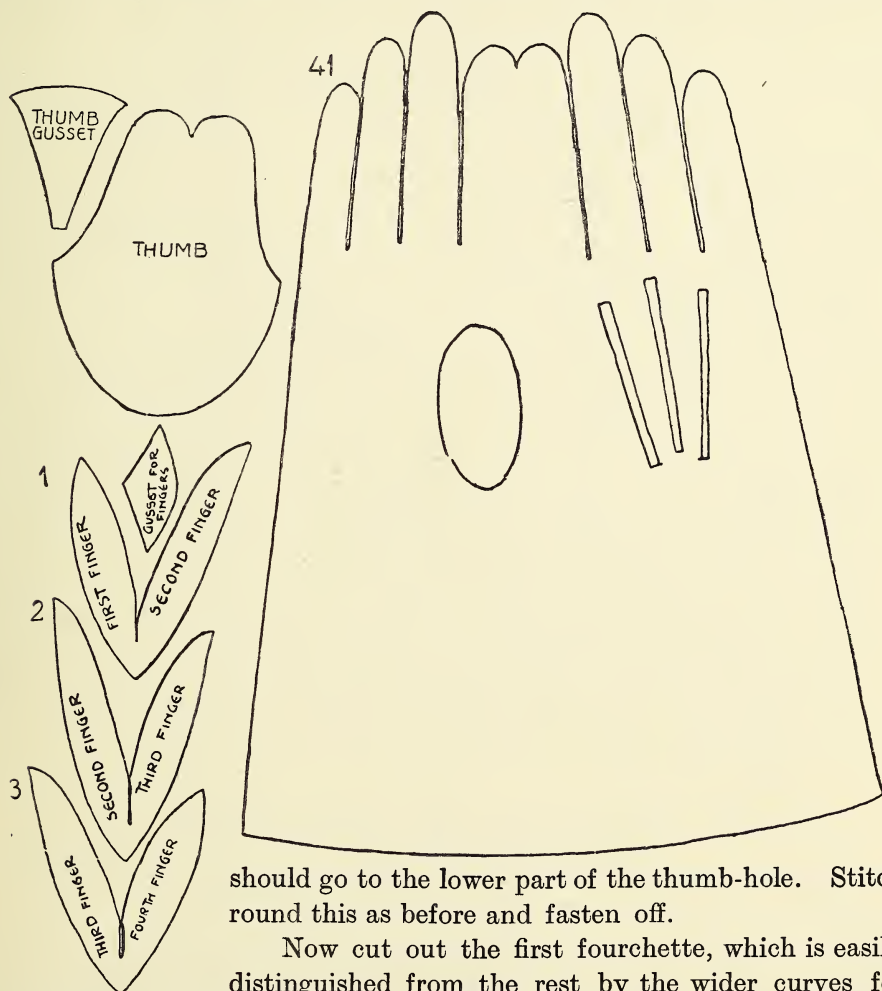
Roughly speaking, the nine or ten parts of a woman's glove take up about a square foot of leather. It is important that the pattern be cut so that the length of the glove goes "lengthways," and not across the skin. The "fourchettes" or side-pieces which join the front and back of the

glove between the fingers may be cut from the thinner portions of the skin, so also the little gussets. The strongest part of the glove should be at the gauntlet, as this is the part which takes all the strain of pulling on. When a satisfactory shape has been found, which fits the wearer, it saves a great deal of time if it is cut out in thin "Vulmos" board. This may be had in large sheets from Messrs. Mosses & Mitchell, Golden Acre, London. It is an admirably firm and tough material for cutting out any patterns which are in frequent use. Gloves cut in the Vulmos must have sufficient space left between the fingers to insert a pen or pencil down easily.

The first thing to do after drawing out the pattern of one hand is to immediately reverse the "Vulmos" pattern on the leather, and draw it out for the other hand; this saves endless confusion. It is also wise to mark on the Vulmos pattern the letters R and L, for right and left hand sides respectively. After marking out the glove and cutting it away from the leather, do not cut out the fingers at once, but make a hole a little bit inside the oval for the thumb-hole, and carefully cut it exactly on the line; next cut the thumb and the thumb-gusset if it has one. Fold the thumb double from the middle angle between the curves at the top, and taking a strong, cotton thread (Clark's cotton à broder No. 18 is best), make a good, neat knot inside the thumb and stitch back and forth through both ply of leather, taking care that each side has even regular stitches about $\frac{1}{16}$ inch from the edge, and with about five stitches on each side to the inch. It is not good to make the stitches too small (41 A).

Carry on the line of stitches till you reach the first joint of the thumb. Try the thumb on and see that it fits, and at this point, or a little lower if its width allows, lay the point of the thumb-gusset underneath the thumb-piece with the edge of the thumb-piece overlapping it about $\frac{1}{8}$ of an inch. Carry on the stitching to the bottom of the curve, and fasten off the thread on the wrong side into one of the previous stitches. Now start again at the head of the gusset; and try on the thumb again and see how much overlap the gusset allows, and carry on the stitching as before on the other side of the gusset, fastening off as before. Next take the completed thumb at the middle of the gusset, and lay it under the edge of the thumb-hole at the top of the oval. Lay it carefully in place and see

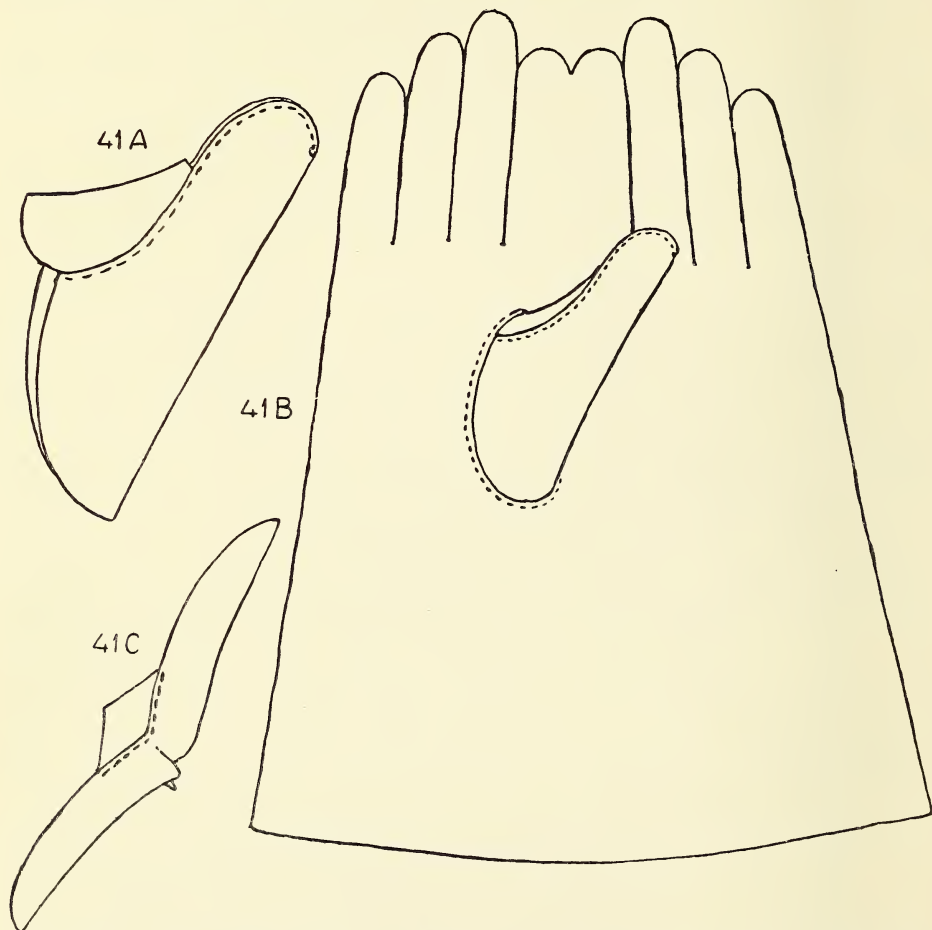
again how much overlap is permissible. The edges of the thumb must always lie *under* the palm portion of the glove, and the extra overlapping



should go to the lower part of the thumb-hole. Stitch round this as before and fasten off.

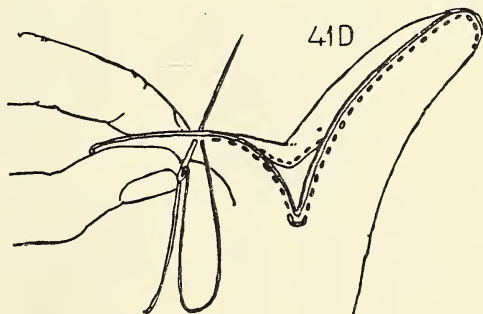
Now cut out the first fourchette, which is easily distinguished from the rest by the wider curves for the first finger, and cut out one of the six finger gussets. Be sure to cut accurately to the very bottom of the nick between the fingers. Open out this nick and lay the opened slit along under the *curved*

side of the gusset and stitch it along and fasten off. Now start at the middle angle of the top of the first finger, folding it exactly as the thumb-piece was folded, and carry the stitches just over the dome of



the finger. Now take your fourchette and see that it has the gusset side towards the palm of the hand, and its point to the back of the hand. Set the tip of the first finger fourchette edge to edge with the back of the finger and stitch on down the finger, watching all the time to see that there is no

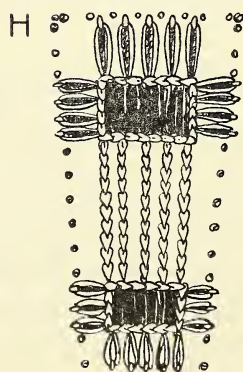
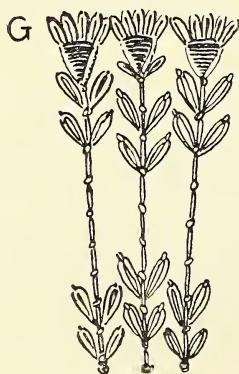
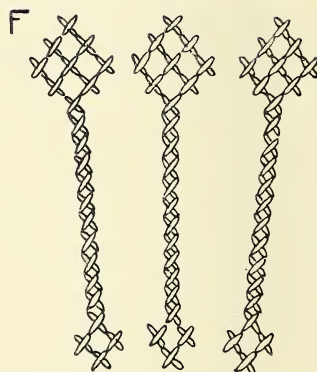
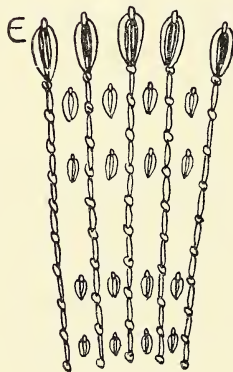
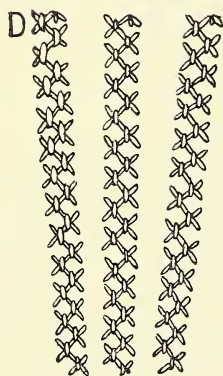
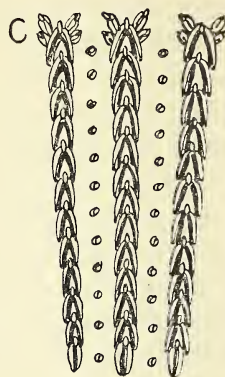
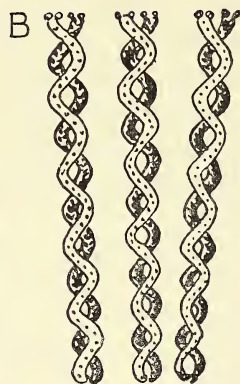
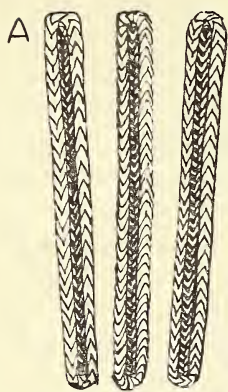
puckering or gathering up of the leather, and measuring constantly to see that the lower point of the fourchette meets the end of the slit between the fingers. Take one or two extra stitches at the bottom of the fourchette and again, with constant adjusting and measuring, carry on till the tip of the second side reaches near to the dome of the second finger. It is a good thing to complete the stitching of the whole back of the fingers before the palm is done. Then, before making the side seam from the fourth finger down to the wrist, the embroidering of the "points" on the back of the hands must be done. If it is elaborate it is best done before the gloves are cut out. This portion of the gloves used at one time to be most elaborately and richly decorated, and



though for a long time there was little but a row or two of chain-stitching put there, the fashion is returning to old usage, and there is a new lease of life coming for decoration on gloves, and a great scope for new ideas and designs, both on the back and at the wrists, is now possible. The gauntlets may be embroidered, or applications of different leather set on in straps or vandykes, fringes, and scallops of leather. Fur or laced edgings may all be used. Minute beads also make very beautiful decoration. Wedding gloves may have initials and date entwined upon them in gold and pearls.

No. 42. DESIGNS FOR THE POINTS OF GLOVES

Most of these designs are fairly simple to draw out on the leather, and are easy to stitch. It is important to remember that stitches on leather must be very elastic, and must not be massed too close together. The most usual device is that marked A, consisting of one centre line of chain-stitch surrounded by another, possibly of a contrasting colour (thick, twisted, floss silk or Clark's coton à broder No. 18), is best for this sort of work.



Another very simple device is B, which is one waved line of chain-stitching overlapping another, and forming a chain with open links.

C is done by a perpendicular series of picot-stitches with another contrasting stitch of the same kind inside each, and a row of French knots between the rows of picots.

D is simply three lines of herring-bone with a little back-stitch over every cross.

E is made with five lines of knot or snail-trail stitch headed by petal-stitches, one inside the other. Smaller petal-stitches are set between the lines.

F is done with a simple cross-stitch design.

G is done with petal-stitched leaves on a knot-stitched stem, the flowers at the top being of satin-stitch and petal-stitches.

H, a particularly effective pattern has satin-stitched, square blocks, surrounded with chain-stitch, the "rays" of petal-stitch and a border of French knots.

I is the most elaborate in design. A large flower of petal and button-hole-stitch, its calyx satin-stitch and the curving stems in back-stitch with petal-stitched leaves.

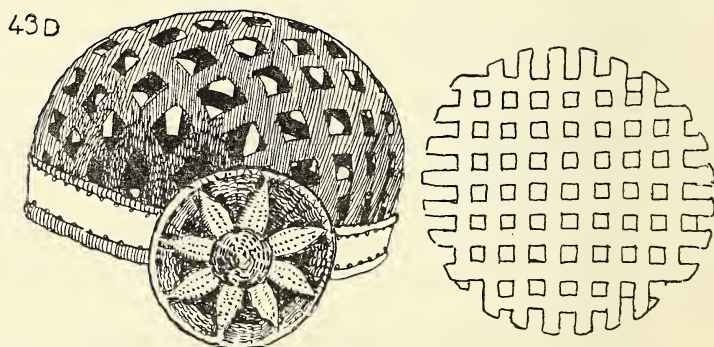
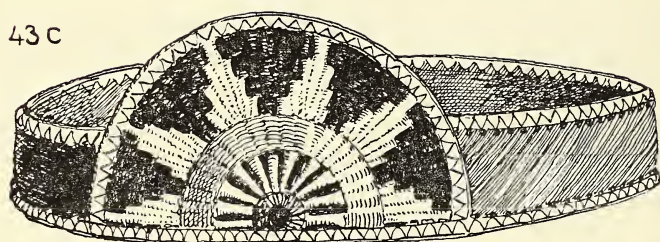
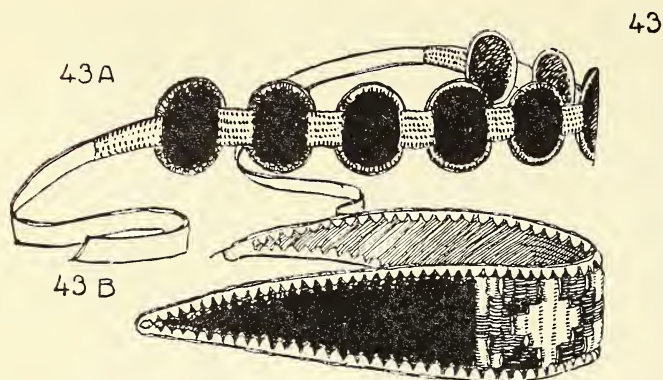
No. 43. HAT AND HEAD BANDS

These need practically no explanation beyond the illustrations.

"A" is very suitable to make out of scraps, and each oval disc may be of a different but harmonious colour. The discs are button-stitched round and afterwards linked together with long stitches of thick silk which forms the warp for solid needleweaving and thus makes a series of embroidered links to combine the whole.

"B" has a solid mass of rich colours in needleweaving across the front. The pointed ends can be buttoned or press-studded together beneath the hair at the back.

C makes a particularly effective hat-band, and if rich colouring is used the lunette in front has an appearance like a rose window in a church. Three series of punched semicircles are necessary for this, as the radiating stitches spread wider and require more threads to weave on.



D is a little sports cap of pierced leather. The crown can be cut from any milliner's shape of the required close-fitting size. It is then carefully ruled off in squares and cut, if possible, with a very sharp knife on a sheet

of glass. The ends of the leather round the edges of the oval must be set closely into a band, and if need be, tapered slightly. This cap requires a very flexible leather. The discs over the ears are of needleweaving.

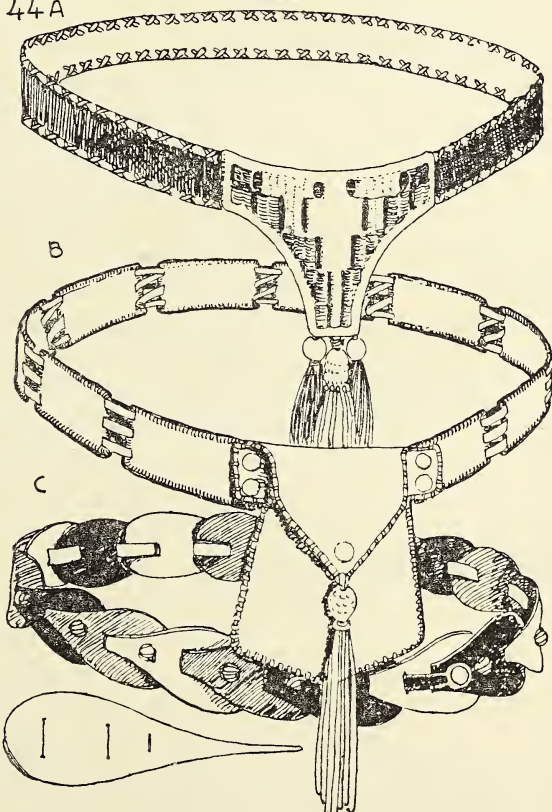
No. 44. GIRDLES

These may be made in so many charming ways that the merest suggestions should bring forth infinite variety.

44 A shows a plain band with an embroidered motif to fasten it. This is decorated with needleweaving and handsome tassels.

B shows a girdle with a little hanging pocket fastened on at the side with press-studs. This girdle can well be made out of various scraps of leather, but great care should be taken that the strappings which link the pieces together lie evenly and firmly.

C is another excellent way of using small scraps. Each separate link has three perforated slits, and through these the long ends of the pieces are run and caught through a bead or rolled into a close knot.



No. 45. A BLOTTER AND A WRITING-CASE

Blotters and cases seem at first appearance unusually simple things to make, but a little practice rather proves that they require almost professional skill to give a thoroughly satisfactory result.

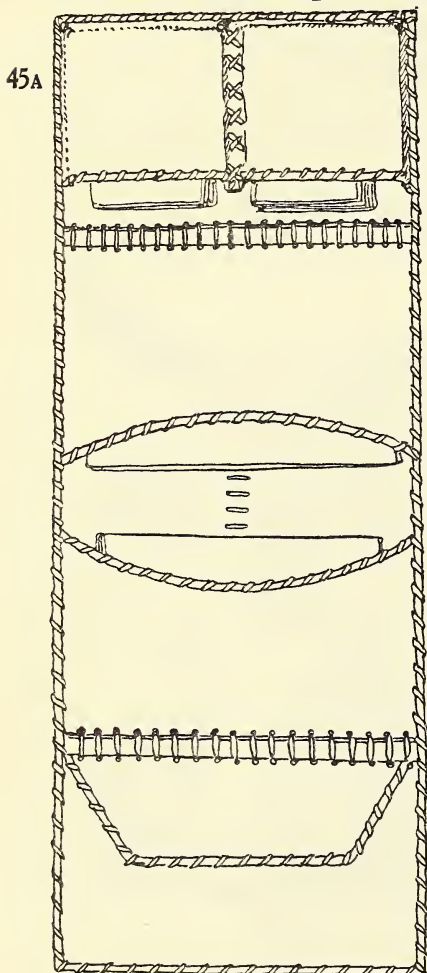
The examples given make as steady and firm pieces of work as can be got without bookbinders' tools and machining.

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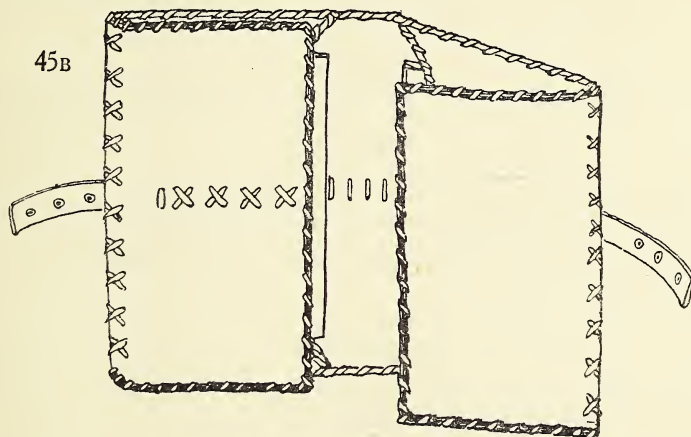
A and B show the writing-case, which consists of five pockets stitched on a heavy leather back. The main difficulty in this piece of work is to punch the holes across the back, very few punches having a long enough arm to reach so far across material without creasing it.

The back should, therefore, be creased very sharply at the bases of the two centre pockets and tacked so as to keep the crease till a row of holes has been punched through the two ply of leather. A row of holes must be punched along the bottom of each pocket to tally exactly with the double rows. The pockets may be sewn on with cross stitches to the outside of the case, and straight stitches inside. The double pocket for envelopes should have its corners "boxed" as in the sachet No. 26. Each pocket must have its upper edge overcast or buttonholed before setting

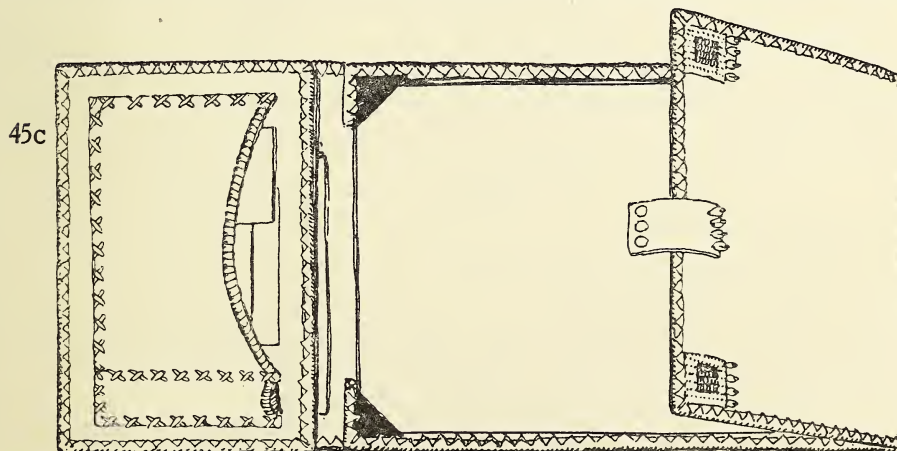
it on the back. The flap over the pocket at the lower end is cut in one with the centre pocket above it. A strap with press-studs must be fixed on the back.



Great care must be taken when planning this case to allow plenty of "space" for folding between the pockets. Bear in mind the size of the case when every pocket is full.



C shows a blotting pad with side-pockets. This requires a foundation of thick, heavy millboard, one for the centre, and another to stiffen the side-



pockets. It must also have a considerable space, or slack portion allowed between blotter and pockets for folding. An outer pocket to hold envelopes

and pen is shown on the end pocket. These must be fixed into place before the case is put together. The outside corners of the pocket flaps are decorated with squares of needleweaving, and a small strap with press-studs is fixed across the two pockets to close it. The lower portion of these studs must be fixed to the foundation before the pockets are put in.

MATERIALS FOR STITCHING LEATHER ARTICLES

Threads

Rickard's, "Bengal Knitting Silks," artificial silk.

Pearsall's, Twisted Floss, Antyka, Knitting, real silk.

Clark's, Anchor Flox, Stranded Cotton, Coton à Broder.

Braids, various.

Leathers

Russell & Sons, Ltd., Hitchin, Herts.

J. Beach & Sons, Ltd., Hackbridge, Surrey.

G. E. Taylor & Sons, 12, Colston Avenue, Bristol.

Glen Bros., 10, Eagle Court, St. John's Lane, London, E.C.1.

R. G. Munn, Netherwood, Dorman's Park, Surrey.

Reginald Pullman, Hertford, Herts.

George & Co., 21A, Noel Street, Oxford Street, W.1.

The Dryad Cane Works, St. Nicholas Street, Leicester.

T. C. Newman, 24, Charlotte Street, Portsmouth.

Tools

Long, sharp scissors.

Chenille needles, any good make.

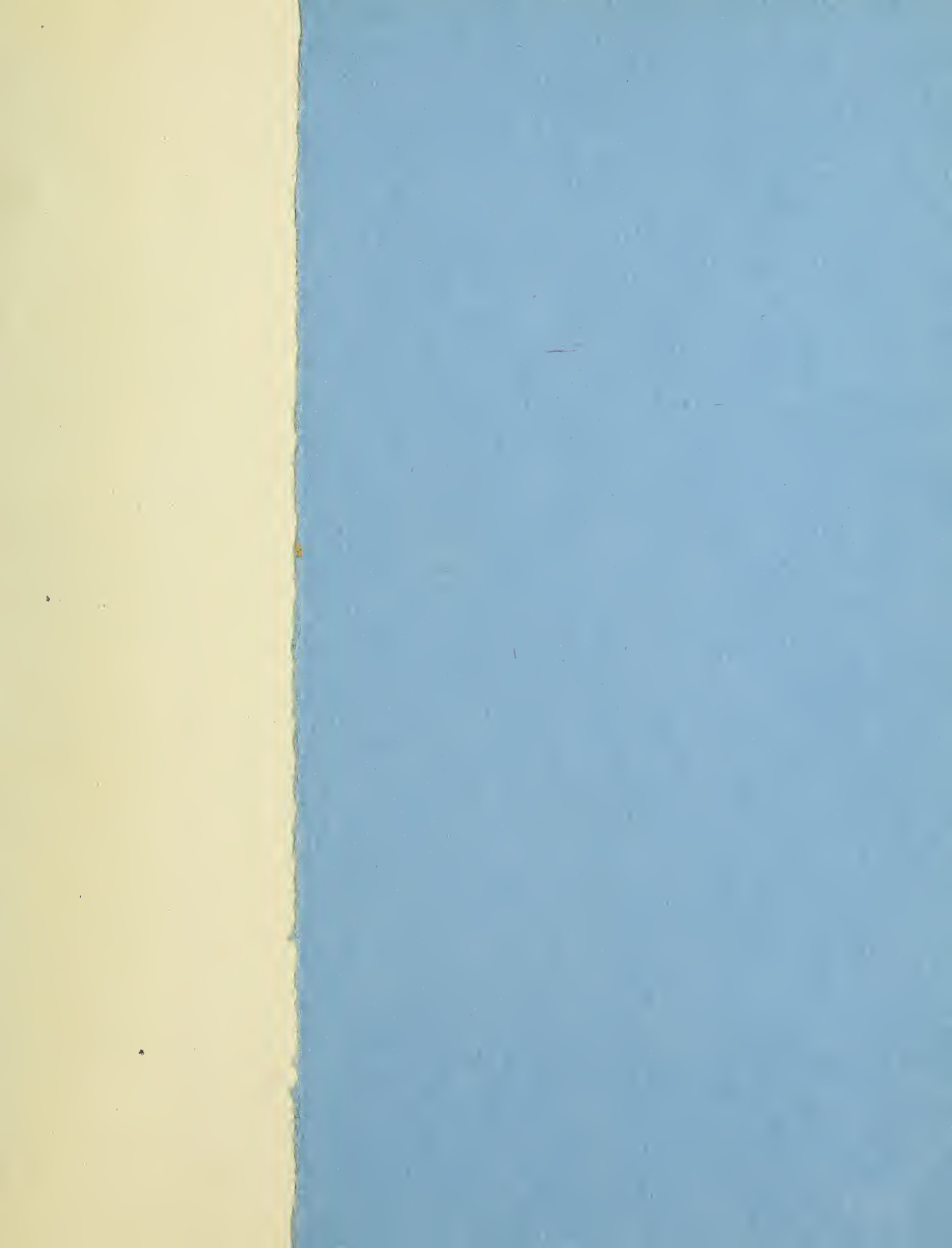
Foot rule. Triangle rules.

Punch pliers, with large and small "bits" (Russell & Sons, Ltd., Hitchin).

Press-studs and stud pliers (Russell & Sons, Ltd., Hitchin).

T. C. Newman, 24, Charlotte Street, Portsmouth.

Vulmos, for cutting patterns (Messrs. Mosses & Mitchell, Golden Acre, London).



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